

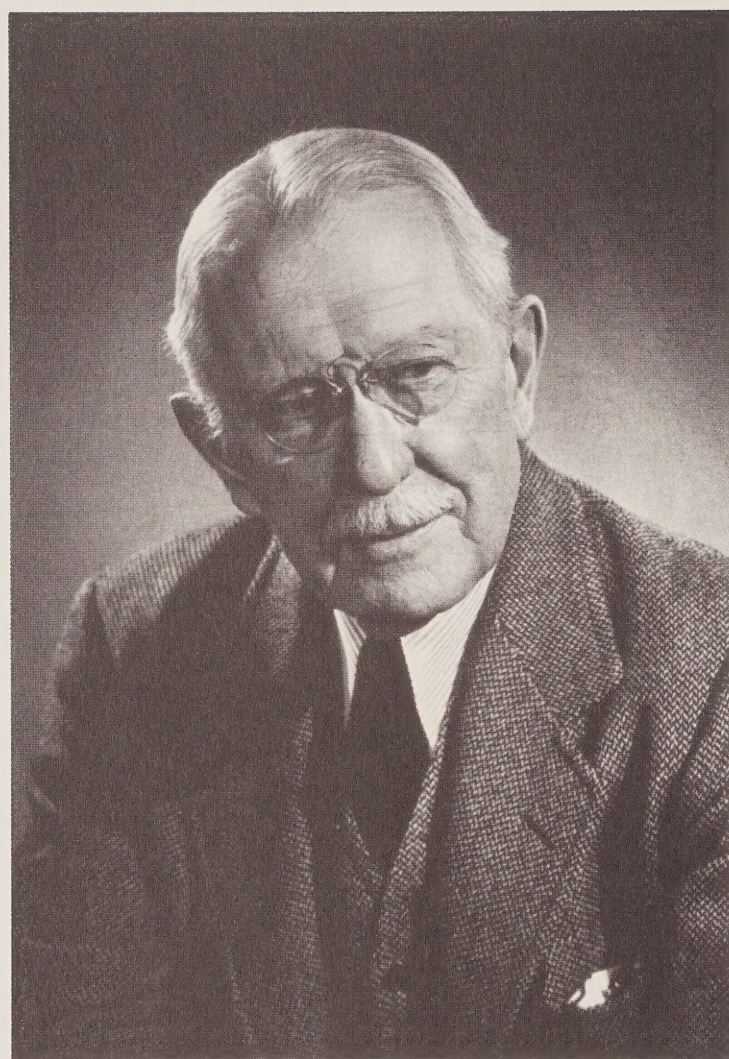
Humane Letters:

**BRUCE
ROGERS**

Designer of Books
and Artist







Humane Letters:

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Designer of Books and Artist

By Richard Landon

With an Introductory Essay
On Collecting Bruce Rogers
by Thomas T. Schweitzer

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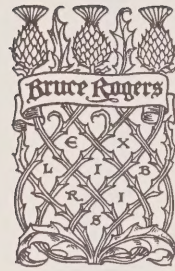
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Preface

In October 1932 Purdue University awarded the honorary degree of Doctor of Humane Letters to Bruce Rogers. He was fond of puns and this one especially delighted him, coming as it did from his alma mater. For this exhibition, in a country he doesn't seem to have visited, but where book designers and printers were as influenced by his work as anyone else in the field, the title *Humane Letters* is a succinct description of his career. BR, as he was called by most who knew him, attempted to design and produce books that were not only readable but works of craft and art: a congruence of paper, type, ink, and binding pleasing to handle and behold. That he succeeded magnificently in this endeavour is readily apparent in this exhibition.

Rogers' books were avidly collected from an early point in his career. To bring together anything resembling a complete collection of his work is a real challenge; many of his books were printed in small limited editions, many of his early commercial books give no indication of his involvement with them, and many of them are expensive. This was the challenge taken up with enthusiasm, taste, knowledge, and diligent pursuit by Thomas Schweitzer, as he explains in his essay on 'The Joys and Sorrows of Collecting Bruce Rogers'. There was obviously a lot more joy than sorrow, for one of the wonderful advantages of collecting the work of a great book designer is that one has many very interesting books to read, on a wide variety

of topics. Mr. Schweitzer's decision to donate his collection to the Thomas Fisher Rare Book Library was a great compliment to that institution and will be appreciated by generations of students and scholars to come.

I have chosen the books and written the catalogue, apart from Mr. Schweitzer's essay, but I have had assistance from him and from P.J. Carefoote, Philip Oldfield, and Marie Korey for editorial labours. Stan Bevington has been presented with a real design challenge to which he has risen in the spirit of Bruce Rogers. The Friends of the Fisher Library has, as always, given its support to the production of the catalogue and has enabled us to add a very important book to the Schweitzer Collection of Bruce Rogers.

Richard Landon, Director, Thomas Fisher Rare Book Library





Introduction

Bruce Rogers designed about five hundred books between 1892 and 1957. In his opening address to the Grolier Club exhibition of his work in 1938 he remarked that he only owned about seventy-five of the ones produced to that date himself and could easily cut the number down to thirty. James Hendrickson, who compiled *Paragraphs on Printing* in 1943, remembered this and elicited from Rogers his list of 'successful' books and thus was born the BR 'Thirty'. Rogers' list of preferences was arranged chronologically and he did not explicitly explain why a particular book was included. Many of the choices are obvious (and all of the BR 'Thirty' are included in this exhibition), but some are puzzling and many commentators have preferred books not on the list.

Rogers was born in Lafayette, Indiana on 14 May 1870. His father, a baker, recognized his talent for drawing and encouraged it, but his awareness of letter-forms came from a copy of Ruskin's *Elements of Drawing*, given to him when he was eleven. He entered Purdue University, only three miles from his home, at the age of sixteen, where he enrolled in art classes and began to produce drawings and initials for the Purdue yearbook and other campus publications. In 1891 he moved to Indianapolis as an illustrator for a newspaper, but his revelation of the possibilities of book design and

decoration came from his chance encounter with a copy of the Kelmscott Press edition of *Poems by the Way* by William Morris (1834-1896). He said, according to Frederic Warde, 'that upon seeing Morris's printing, his whole interest in book production became rationalized and intensified'. He then worked for a couple of years on an avant-garde magazine called *Modern Art*. The first book with Rogers' name in its colophon was *Homeward Songs by the Way*, by A.E. (George Russell, 1867-1935), published by Thomas B. Mosher of Portland, Maine, to whom he had sent samples of his work. In 1895 he moved to Boston to work for the Prang Press and met Daniel Berkeley Updike (1860-1941), ten years his senior, who had worked for the publishers Houghton, Mifflin since 1890. He spent a few years at their Riverside Press in Cambridge, but left in 1895 to found the Merrymount Press, creating the opportunity for Rogers to join Riverside in 1896. His job was to design some of the Houghton, Mifflin advertising, trade books, and catalogues – this for a firm that ran some sixty presses and had seven hundred employees. By 1900 he had persuaded George Mifflin (d. 1921) to establish a separate department for the production of limited editions, with him in charge and the full resources of the Riverside Press at his disposal. This was the real beginning of his career as an inventive and innovative designer, and during the next twelve years he created sixty books of great variety, using a range of typefaces (including Montaigne and Riverside Caslon which he designed), papers, decorations, and bindings, and he chose nine of them for the BR 'Thirty' list of successful books. In 1905 Rogers made an exploratory trip to Europe and in England met A.W. Pollard (1859-1944) and Emery Walker (1851-1933), who were to be influential friends for the rest of their lives. By October 1910 he had decided to leave the Riverside Press at the end of his current contract, writing to Henry Lewis Bullen (1857-1938) that, 'The plain fact is that it doesn't pay – at least

not well enough to please the newer and younger element in the firm'. He left in 1911 to become a free-lance designer and Riverside Press Editions ceased to exist. He had fully developed the 'allusive' typographical style which he followed so successfully for the rest of his career.

In 1912 he sailed for England hoping to establish himself with enough work to earn a living, but was unable to make satisfactory arrangements over the summer and returned to the United States. For three years he supported himself and his family with a series of commissions from museums, book clubs, and other cultural institutions, two of his important contacts being Henry Watson Kent (1866-1948), of the Metropolitan Museum, and John Cotton Dana (1856-1929). He also began work on one of his most notable achievements, the design of the Centaur typeface. As he had for his Montaigne type, he turned to the books printed by Nicolas Jenson (1420-1480) of Venice, and specifically to his *Eusebius* of 1470. He had the Jenson type photographed and made pale impressions of enlargements of it. He then wrote over the lower case letters with a broad pen and redrew the capitals. He said that 'after writing a page which contained practically all the letters of the alphabet the best of them were selected and their obvious imperfections touched up with a brush and white'. The Centaur matrices were made on a pantograph machine from Rogers' drawings by Robert Wiebking (1870-1927) of Chicago and the type cast from them by the American Type Founders Company. It was 14-point and was commissioned by H.W. Kent for his Museum Press, although Rogers remained a co-owner. Fifteen years later it was made generally available, in a range of sizes, by the Monotype Corporation. It first appeared in a book in 1915, *The Centaur*, by Maurice de Guérin (1810-1839), in an edition of 135 copies printed at the Montague Press. It has since been lauded for its simplicity and elegance and has been in constant demand for book work, especially

by fine-press printers. When the Monotype version appeared Rogers persuaded Frederic Warde (1894-1939) to revise his Arrighi Italic to accompany the Centaur Roman. This catalogue has been printed in 14-point Centaur and Arrighi. He employed it himself in many of his most notable productions.

Rogers kept in touch with Emery Walker and moved to England in 1917 to form a partnership with him and Wilfred Merton called the Mall Press. The times were not propitious and the Mall Press only managed to produce one book, Dürer's *Of the Just Shaping of Letters*, a commission for the Grolier Club and the only book Rogers actually printed himself. He was thinking of returning to the United States when he was hired by Cambridge University Press as a typographic consultant and, having produced his report on the reform of typography and printing at the Press, remained there until 1919, producing twenty-four books and brochures for it.

Late in 1919 Rogers returned to the United States where he had the great good fortune to meet William Edwin Rudge (1876-1931), whose Printing House was located in Mount Vernon, New York. Rogers was employed part-time as a typographic advisor by Harvard University Press and was also a consultant to the Lanston Monotype Machine Company of Philadelphia. His arrangement with Rudge was to design books for him on a part-time basis and for the next eight years he was comfortably ensconced in his own studio at Mount Vernon, where, he said, 'no collaboration could have been happier for me. He left me an entirely free hand and unhesitatingly backed up nobly even my most unpromising projects, with new types, papers, equipment – everything – whether they were likely to prove profitable or the reverse'. During this period Rogers designed books for Harvard, the Rudge plant, and a few other publishers, and each one of the hundred or so titles he produced was different. Because Rudge had even

more typographical resources, Rogers was able to experiment extensively with type ornaments as decoration. The 1920s was one of his most fruitful periods and thirteen of the books chosen for the BR 'Thirty' were designed during that decade.

In 1928 Rogers, his wife, and his grandson, for whom he was responsible, moved again to London. He was working on T.E. Lawrence's (1888-1935) translation of the *Odyssey* and the Monotype version of Centaur type, which required many modifications to accommodate the number of different sizes. He had also been asked to design the Oxford Lectern Bible and was turning his attention to that as well. Because of his wife's serious illness they returned to their home, October House, in New Fairfield, Connecticut, in June of 1931 and she died at the end of December. In the spring of 1932 Rogers returned to London by himself and the *Odyssey* was published in November by the old partnership of Walter Merton and Rogers. Stanley Morison's (1889-1967) *Fra Luca de Pacioli*, a commission from the Grolier Club, was completed in 1933 and the *Bible* in 1935, using the superb craftsmanship of the Cambridge University Press and the Oxford University Press. He commuted back and forth across the Atlantic several times and finally returned to October House where he remained for the rest of his life, except for short trips. The decade of the thirties produced his three masterpieces and his remark about the *Bible* could have been applied to all three: 'Surely no book has ever been produced under happier or more auspicious circumstances'.

From 1933 to 1954 Rogers designed twelve substantial books for the Limited Editions Club and executed several other commissions. He was active in the Typophiles, an informal group of printers, designers, and other book people who met regularly for lunch and dinner and produced many chap books. One of them, in his honour, was called *Barnacles from Many*

Bottoms, 'scraped together for the man who loved sailing', a passionate interest of BR. He continued to work energetically, most of the books being printed by his friend A. (Abraham) Colish (1882-1963). He received many honours, including the gold medal of the American Academy of Arts and Letters, the first book designer to be so honoured. He also designed his second folio Bible in 1949 and designed the lettering for the inscription on the South Wall of Hunter College on 68th Street in New York. His last book, *The Life of St. George*, was produced in 1957, the year of his death at the age of eighty-seven.

Richard Landon, Director





The Joys and Sorrows of Collecting

Bruce Rogers

Collecting, particularly when it involves an aesthetic element, is a notoriously personal matter, so my remarks on collecting the printed work of the great American book designer Bruce Rogers will necessarily be very personal ones. I never practised or formally studied printing or book design; therefore anything I have to say is that of an appreciative and enthusiastic dilettante. In effect I became a student and lover of good book design and typography by studying and collecting the books designed by Bruce Rogers.

Reading has been one of the great joys of my life. I still remember vividly that at the age of eight or so I was given a Hungarian translation of George Cox's *Tales from Greek Mythology* for Christmas. I fell immediately under the spell of these marvellous tales, and the book induced an addiction to reading from which I have never recovered. However, it took another twenty-five years or more before I became a systematic collector of book design, or even became aware of book design at all. Or did it, really?

About two years after my encounter with Greek mythology I received as a birthday present the famous Hungarian classic for teenagers, *The Paul Street Boys* by Ferenc Molnár. Even before starting to read it, several features of the book caught my attention. It had a squareish appearance, not the oblong format I was accustomed to. It was the first book I owned that had gilt edges. It also had a fine golden-yellow linen binding and was illustrated,

with charcoal drawings specially commissioned for this edition. Evidently, it was an expensive gift book. Yet, several of its features bothered me. *The Paul Street Boys* takes place in the early 1900s and is an appealing, even exciting story; it was made several times into films. It is about a very civilized and almost chivalric turf war for a semi-abandoned lumber yard between students of two high schools; each team wanting to use the area as *its* playground. It has lots of humour and shrewd observations about the young. It seemed to me that the uniformly deep, dark charcoal illustrations were not quite appropriate for the tale. True, the book has a somewhat melancholic ending: the whole 'war' proves pointless; by the end the lumberyard is sold by its owners to a real estate developer, and the Benjamin of the winning team dies of pneumonia he contracted while fighting heroically for the victory of his classmates. But does this justify having *all* the illustrations throughout the novel funereally black? Even more disturbing for me at age ten was an experience I had never had before, and fortunately only rarely afterwards: while reading the book my eyes tended to jump back from the end of the line to the beginning of the same line. Evidently (though I did not know it at that time) the lines were made inappropriately long for the sake of the 'interesting and unusual' format. In addition, there were distracting 'rivers' of white space running down the pages. Clearly, the word spacing was wider than the line spacing, an obvious sign of sloppy layout and type setting. In retrospect it seems to me that the publisher was willing to spend money on the expensive binding, gilding, and illustration of a 'gift edition', but did not bother about the readability of the text and appropriate decoration of the story. This became clear to me decades later, but I must have felt it instinctively as a youngster.

Many years passed, and one day a librarian friend asked me, 'How is it that with all the enjoyment you get from reading you have never become interested in the history of printing?' Next day I bought S.H. Steinberg's

Five Hundred Years of Printing, a book I would still recommend to the beginner. (A handsome new, updated, edition, revised by John Trevitt, was issued in 1996 by The British Library & Oak Knoll Press.) This, in turn, led me in the City of Toronto Reference Library to Daniel Updike's *Printing Types*, and volumes of facsimile pages of fine printing edited by Stanley Morison. At the same time I embarked on the desultory purchase of random examples of fine printing, but suddenly came to a dead stop. I realized the pointlessness of such an activity for somebody in my situation: a modest civil service salary and minuscule financial assets. Such a person has to specialize in a field of collecting that truly and deeply interests him, because in the long run he will have to make up for the financial restrictions of his means with enthusiasm and persistence of effort. In my opinion, one's activity can be called 'collecting' (rather than 'accumulating') only if it has a coherent idea behind it and has at least a sporting chance to build up a reasonably representative sample of its subject area.

This coherent idea may be whatever appeals to the character and interests of the individual collector. Some collectors specialize in specific writers, others on all editions of a particular book, still others on an historic period, or a special topic, and so forth. The number of possible areas is almost infinite, because it is as great as all human knowledge and endeavour. My interest in historical printing styles led me to collect good book design, specifically by Bruce Rogers. Book design is an industrial art; it has technical as well as aesthetic aspects. The primary duty of a well designed book is to convey to the reader what the author has to say, and to do this in the most easily absorbable and enjoyable way. The design of a book can help or hinder this function. We take reading too much for granted. Often one has to read a lot of material over a prolonged period of time, for instance preparing for university exams, or when embarking on a new research project and having to familiarize oneself with the current

status of research so as to avoid re-inventing the wheel. Very few people are aware that the proper choice of paper and printing ink, appropriate type face and layout and similar considerations can help or hinder one's absorption of the text, fatigue or refresh one's eyes, and thus influence the mental acquisition process. The primary task of the good book designer, therefore, is to satisfactorily solve such technical problems of the book. No book can be called well-designed if it falls short of these goals. Over the more than 550 year history of the printed book, many thousands of fine craftsmen laboured and found out by painful trial and error the rules of thumb for both what it takes to create an easily legible book, and what does not work. Only such legible books can be regarded as well-designed. This is a part of the industrial aspect of book production. The designer must also keep in mind the use to which the purchaser intends to put the book. Just to give obvious examples: a tourist's guide book must be of a shape that slips easily into a jacket pocket and its illustrations must be of postage stamp size; a reference work of Breughel's paintings cannot help but be sizeable if it intends to serve an art lover's detailed study. The physical makeup of a volume of sonnets has to be different from a university textbook or from a grade one reading primer. And a well-designed novel will be different from any of the above-mentioned books.

But, in addition to the industrial aspect, there is also an aesthetic one, which is much more difficult to define, and perhaps impossible to codify. Here, after all, the question of taste enters, and this is a notoriously contentious subject. Furthermore, master book designers know how to reconcile the technical aspects and the aesthetic ones with the financial requirements of the printer and publisher, as well as the pocketbook of the potential purchaser.

My choice fell on collecting Bruce Rogers. Who was this man? A concise answer can be found in *Who Was Who 1951-1960*:

ROGERS, Bruce, B.S. (Purdue), Hon. M.A. (Yale), 1928; L.H.D. (Purdue), 1932; Hon. M.A. (Harvard), 1939; designer of books; b. Lafayette, Indiana, U.S.A., 14 May 1870; s. of George and Ann Gish Rogers; m. 1900, Anne E., d. of Dr. M.H. Baker of Stockwell, Ind. Educ.: Purdue University, Lafayette, Ind. Designer, Indianapolis, 1891-94, Riverside Press, Cambridge (Mass.), 1895-1912; New York City, 1913-16; with Emery Walker, 1917; Printing Adviser to University Press, Cambridge (Eng.), 1918-19; Printing Adviser to Harvard University Press and Associate of Printing House of W.E. Rudge, Mt. Vernon, N.Y., 1920-28; independent designer of books since 1928; designed *The Oxford Lectern Bible*, 1935. PUBLICATIONS: *The Odyssey*, translated by T.E. Shaw, 1931; *Letters of T.E. Shaw to Bruce Rogers*, 1933; *More Letters of T.E. Shaw*, 1936; *Paragraphs on Printing*, 1943; *Centaur Types*, 1949; *Pi: Miscellaneous papers*, 1953; occasional introduction to printing pamphlets. RECREATION: contemplation of nature. ADDRESS: October House, New Fairfield, Conn. U.S.A. (Died 18 May 1957.)

Several factors contributed to my choosing to specialize in Rogers. I wanted to read my collection, so the subjects of the books designed by him had to be of interest to me. The catalogue of the 1938 Grolier Club exhibition *The Work of Bruce Rogers* showed me that the bulk of his work consisted of classics of literature, history in general, and the history of books and of typography. This suited my interests well. Also, the illustrations in the facsimile volumes showed that he was equally at home in a great variety of historical printing styles. As he wrote in his *Address* for the opening of the Grolier Club exhibition, '...there *has* been a sort of principle on which I have worked ... It is to have, conceivably, pleased the *author* of the work that I had in hand, by the form which I gave it ... But as it has been my fortune to

have been most frequently called upon to print authors of the past ... it seems logical to have cast their words in the forms that were familiar to them in their own day...' This way Rogers became one of the leading masters of *allusive typography*. His ambition gave birth to some of the finest books printed in the twentieth century. Examples worth mentioning are T.E. Lawrence's prose translation (under the pen name T.E. Shaw) of *The Odyssey of Homer*, decorated in the style of ancient Greek vase paintings, *The Song of Roland* printed in gothic type, decorated with motifs from the Charlemagne stained glass window of Chartres Cathedral; Chaucer's *The Parlement of Foules*, printed with a modern version of the late-medieval bastarda types; Shakespeare's *Poems and Sonnets* printed in Janson type designed about the time of the Fourth Folio, and the binding of the book covered with a decorated paper using the design of an original wallpaper of Shakespeare's time, found in Oxford, England. I also love his enchanting 'bit of French millinery' *The Pierrot of the Minute* by the *poète maudit* Ernest Dowson, with its dainty frames and decorations in dusty old-rose tint; but I could name many, many others.

Rogers lived an extraordinarily diligent life. No complete catalogue of his work has been compiled, but it is known that by 1938 he had designed about 450 books, not counting title pages, pamphlets, advertisements, and other ephemera. He continued his creative activity throughout his life, and at the age of eighty-seven he published the very fine *Life of Saint George, from the Golden Legend of William Caxton*. This was the first of a planned six volume series, the *October House Classics*, the rest of which, sadly, remained unachieved.

The taste for allusive typography has been severely criticized by some as pointless and derivative. A recent example of this is English book designer Alan Bartram in his *Five Hundred Years of Book Design* (Yale University Press, 2001). He is a great admirer of the "modernist" typographer Jan

Tschichold. Yet Tschichold himself did fine work in the allusive style and commented that 'this kind of typography captures the spirit of the time. But it isn't as simple as it looks.' (*The Form of the Book: Essays on the Morality of Good Design*, 1991 pp. 86-87). Tschichold also spoke highly of Rogers' beautiful *Centauro* typeface as 'a careful but not pedantic adaptation of Nicolas Jenson's roman of 1470. It is one of today's most valuable letters' (*Treasury of Alphabets and Lettering*, Omega Books, 1985).

While Rogers alluded to the styles of early printers, he never imitated them slavishly. My favourite example for this is the subtly modified title page of *The Songs and Sonnets of Pierre de Ronsard*, perhaps the greatest poet of the French Renaissance. It is done in the style of the poet's famous contemporary, the printer Jean de Tournes of Lyon. Few collectors notice that Rogers slyly smuggled two pairs of Gallic cockerels into the tendril pattern framing the title page.

Early printers soon found out that cast metal decorative ornaments (*fleurons* or printers' flowers) harmonized particularly well with printed text, because of the similarity of their tone and texture. A truly original designer can compose an infinite variety of frames, head- and tail-pieces from a small number of cast units. Rogers became one of the foremost masters in the virtuosic use of such decorations. In his essay *Modern Fine Printing in England and Mr. Bruce Rogers*, A.W. Pollard, the great English bibliographer, expressed the wish that some publisher would commission a complete edition of some modern classic designed and decorated by Rogers. Pollard suggested Robert Louis Stevenson. My preference would have been Joseph Conrad, the great novelist of the sea. Rogers, son of the land-locked state of Indiana, loved the sea and sailing. He carved a figurehead for the sailing ship of a friend, created a border of leaping dolphins for the title page of Coleridge's *The Rime of the Ancient Mariner*, and composed tailpieces for its stanzas suggesting, among others, a crossbow aiming at the albatross, the

stricken bird plummeting into the sea, a cross and rising sun as symbol of salvation. Using modern type-cast decorative elements, Rogers created an impression of falling bombs and anti-aircraft fire for the title page of "*Bombed but Unbeaten*" *Excerpts from the War Commentary of Beatrice L. Warde* in 1941. I have no doubt that he would have risen magnificently to the challenge of decorating Conrad's novels of conspirators and suicide-bombers, *The Secret Agent* and *Under Western Eyes*. After all, perhaps his most extraordinary *tour-de-force* was the set of chapter heading decorations for Conrad's unfinished novel *The Sisters*. The chapters of this book have no titles, they are only numbered. Rogers decided that each should have a different decorative headband. Using dots, brackets, straight or ragged rules, and a few tiny modern decorative elements, Rogers succeeds within the most extraordinary format of ninety-one millimetres width by six millimetres height (!) in suggesting endless Russian wheat fields with a distant village and its church, complete with its onion-shaped dome; a cityscape of Paris, with the Pantheon, the Eiffel Tower, the Madeleine, and a multitude of mansard-roofed apartment houses; a Spanish landscape with vineyards and orange groves; an oriental landscape with pagodas and a ferocious beast, and so forth. This accomplishment is a wonderful illustration of Goethe's axiom that restrictions reveal the talent of the real master.

Like all great book designers, Rogers paid endless attention to the quality and choice of the right kind of paper, ink, and binding materials. For instance, he mentioned in one of his addresses that in the Riverside Press days they used printer's ink that cost \$6 a pound, well over \$120 in modern currency. Of course, books produced with such care and of the best materials had to be expensive. High price does not guarantee quality, but best quality never comes cheap. The great English typographer and printing historian Stanley Morison wrote in a 1926 letter to his American colleague Daniel Updike that 'I feel Rogers is very much overrated ...

There is a little too much of the auction room influence in the work in BR's recent books . . . 'I always found this a somewhat catty remark, and perhaps Morison changed his mind in the 1930s after the Rogers designs for the magnificent *Odyssey*, Morison's own essay *Fra Luca de Pacioli of Borgo S. Sepolcro*, and the *Oxford Lectern Bible*, one of the most renowned examples of twentieth-century typography. Stanley Morison and Kenneth Day, in their splendid *The Typographic Book, 1450-1935*, reproduce 377 examples of outstandingly beautiful printing, but only two of these are granted double-sized foldout pages: Gutenberg's *42-Line Bible* of 1450 and Rogers' 1935 *Oxford Lectern Bible*. It is ironic that *The Typographic Book* contains five examples of Updike's designs, but seven of Rogers'. It is unsurpassed by any other designer discussed in this magisterial survey of the history of book design.

Besides the above-mentioned luxurious books, Rogers also designed numerous fine volumes for the commercial market, such as Edith Wharton's *Ethan Frome* for Scribner's, Hergesheimer's *The Presbyterian Child*, W.H. Hudson's *Ralph Herne* for Alfred A. Knopf, and Willa Cather's *Novels and Stories* for Houghton Mifflin Company. Rogers also displayed his many-faceted talents by showing how to design scholarly books in an attractive manner. Arthur Quiller-Couch's *Studies in Literature* for the Cambridge University Press, Roland Palmer Gray's *Songs and Ballads of the Maine Lumberjacks*, Hyder E. Rollins' *A Gorgeous Gallery of Gallant Inventions* (1578), for the Harvard University Press and Rollins' *Cavalier and Puritan Ballads and Broad-sides* for the New York University Press are just a few examples.

While the quality of the books designed by Rogers was extraordinary, it did happen, though rarely, that the quality of his suppliers' material fell short of perfection. One of these regrettable instances was the paper of Sir Walter Raleigh's *A Report of the Truth Concerning the Last Sea-Fight of the Revenge* (The Riverside Press, 1902). All the copies I have ever seen are badly foxed, showing '...brownish-yellow spots...due to chemical action in paper

which has been badly bleached in manufacture, usually caused by damp or lack of ventilation', according to John Carter's *ABC for Book Collectors*. This is all the more surprising because the watermark of the paper designates it as ARNOLD UNBLEACHED. But this is a rare instance of a mishap; on the whole Rogers achieved a rare and extraordinarily high score of success. A word to the wise Rogers collector: if you ever are offered a perfect copy of the *Revenge*: grab it! You may never see another one in your lifetime.

Rogers designed books bound in leather, cloth, and paper. He proved that it is not necessary to use conspicuously expensive materials to achieve high aesthetic standards. He often bound his books in marbled or patterned paper on boards. He could contribute to the allusive nature of the book design by the imaginative and careful choice of these papers. The green wavy pattern of the cover of the *Ancient Mariner*, the pale blue of *The Wedgwood Medallion of Samuel Johnson*, the dark blood-red with a black spine of R.L. Stevenson's *Monmouth*, the light grey mottled with pastel colours of Ernest Dowson's *The Pierrot of the Minute* add materially to the mood of the books. Only in rare instances did Rogers use luxurious, fully tooled leather binding. In the case of Sir Thomas Browne's *Hydriotaphia, Urne-Buriall*, Rogers designed a very beautiful deep crimson full leather binding, tooled in gold with a rich vase and tendril decoration. Unfortunately, the leather tanning must have been faulty and this weakened the strength of the binding, particularly at the spine. Over decades of collecting I had to 'trade up' four times before I succeeded in acquiring a fully satisfactory copy.

While Rogers was a great master designer of decorated books, he did not care much for illustrated books. When George Macy's Limited Editions Club commissioned the design of the complete set of Shakespeare's plays, each play a separate volume, and engaged for each play a different well-known illustrator, Rogers reluctantly accepted the commission; however he declared that illustrating Shakespeare is an

impertinence, ran off one set without the illustrations and presented this set to the Yale University Library. Indeed, I find the illustrations a rather mixed lot, though some volumes are highly prized by collectors, e.g. *The First Part of King Henry the Sixth* illustrated by Graham Sutherland. My favourite in the set comes closest to a decorated rather than illustrated play: *Timon of Athens* with George Buday's six woodcut portraits of Timon's face, one for the frontispiece and one for each act, changing from exhilaration to surprise, to disappointment, to sorrow, and ending in death as release from darkest misanthropy. This is indeed more allusion or suggestion than illustration of the action of the play. The Sutherland *Henry the Sixth* is currently quoted at US \$300; a fine copy of Buday's *Timon* can be had at a quarter of that price.

Rogers was an extremely severe judge of his own work. In 1938 he dropped a remark that he was fully satisfied with only thirty books among the more than 450 he had designed by that time. (He designed another fifty or so between 1938 and 1957, the year of his death.) A list of Bruce Rogers' 'Thirty' can be found in a footnote of his *Paragraphs on Printing*, an inexpensive paperbound reprint of which was issued by Dover in 1979. In forty-five years of collecting I have succeeded in acquiring twenty-eight of the thirty. The Oxford Lectern Bible was always too expensive for my purse, but I am delighted that the Thomas Fisher Library has recently acquired a large-paper copy of this monument of perfect pure typography. That I missed the other one was entirely due to my own fault. Sir Thomas Heath's *Euclid in Greek* is very rarely found on the market; I had only two opportunities to buy it in the last forty-five years. The first chance arose quite early in my collecting career, and not knowing then of its rarity I passed it up, seduced by the charms of the more easily obtainable *The History of Oliver and Arthur*, a late medieval romance of chivalry, reprinted by Rogers in 1903 and illustrated with some fifty woodcuts of the original. This mistake was due to my inexperience. The second miss was a plain and inexcusable blunder: the

Euclid in Greek was offered to me, together with Rogers' very pretty Random House 1944 edition of *Euclid's Elements of Geometry, Book 1*, as one lot. I already owned the Random House edition and so I passed. I ought to have bought the lot and traded the duplicate for some other missing Rogers' item. Plain stupidity always receives its deserved punishment. Fortunately the Thomas Fisher Library already has a copy of *Euclid in Greek*. Oddly enough, it was until recently in the library of the Engineering Department. Hats off to the engineering students who read *Euclid in Greek*.

Through collecting Rogers I made many valuable and interesting friendships. Herbert H. Johnson, until his recent retirement Professor at the Rochester Institute of Technology, is in my opinion the greatest expert on Rogers and always a helpful advisor to fellow enthusiasts. I wish some institution or rare book dealer would commission Professor Johnson to write the badly needed complete and definitive *catalogue raisonné* of Rogers' work, and publish it. As for book dealers: a good and honest dealer is a collector's best friend, and his accumulated experience and knowledge more valuable than a full granary in times of dearth. Among the many, I must specially mention Marty Ahvenus, Hugh Anson-Cartwright, and David Mason. In these days of impersonal dealings over the Internet, who will take their place once they retire? But above all I must remember with affection bordering on veneration the late Herman Cohen of the Chiswick Bookshop, first in New York City (successively in five different locations), then in Sandy Hook (Connecticut), Southbury, and finally Somers (New York). I was still a greenhorn when I first wandered by accident into his shop. I explained to him my interest, ignorance, and impecuniosity. He engaged me in a long, kindly conversation and advised me to buy Rogers' *Paragraphs on Printing* as indispensable for learning about book design in general and about BR in particular. 'Buy the regular issue' he recommended. 'The large-paper edition with the extra illustrations can wait.' (Eventually I

got that one too.) I became a faithful customer of his until his death in 1997, aged ninety-two. I was reminded of this incident when reading the *Reminiscences & Remembrances of Herman and Aveve Cohen and The Chiswick Bookshop (1935-2001)* compiled by their granddaughter Jenni Matz, and published as the Typophiles Monograph, New Series Number 19 (2002). She quotes an e-mail from Greer Allen, one time University Printer at the University of Chicago and at Yale:

‘...as an apprentice book designer at the University of Chicago Press, I found myself on a 1948 New York visit in the bookshop of that impresario, Philip Duschnes, inquiring after the [Stanley Morison] *Pacioli*. He was paying almost exclusive attention to some fur-coated lady with a chauffeur out front, asked me impatiently what I wanted and brushed me by with a curt “Thirty-five dollars.”

Having seen the Chiswick ad, I went a few blocks, up the stairs, above a clothing shop, where your grandfather had an even more distinguished client in tow, a Mr. Cook (one of the five families that owned Hawaii). Nonetheless, he came over to me with his beaming smile, asked if he could help, and when I told him the book I was seeking, said: “I need to ask \$27.50, but you can go up to the Grolier Club and get it for twenty-five dollars.”

What a thoughtful, unselfish way to start a kid collecting.’

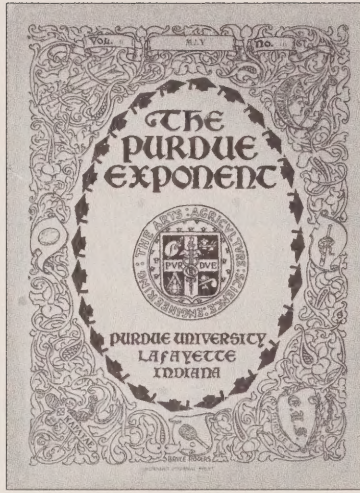
I am proud and happy that my collection of Bruce Rogers books was judged worthy to become part of the Thomas Fisher Library. It was in 1956, at the Stratford Shakespearean Festival, that I became aware what interesting things a discriminating collector can achieve. Mr. Sidney Fisher presented there a small yet fascinating sample of his Shakespeare collection. I was particularly struck by a sub-set of the exhibition, containing the

books which were the sources of Shakespeare's plays. Collecting early editions of Shakespeare's plays seemed to me a noble, but slightly obvious field. Collecting also Shakespeare's sources added the spice of the unusual. That my collection was found worthy to be housed in the same building as his is a great honour.

But there is another, for me even more important, reason why I am delighted. Almost sixty years ago there arrived in Toronto from Europe a young high school graduate, penniless, but with a burning desire to study. The University of Toronto recognized ability and drive in this applicant and also provided some financial support. After graduation, she proceeded to study at the Library School and eventually became one of the earliest full time rare-book cataloguers of the University of Toronto Library. About that time Alina also consented to become my wife, and has been a loyal and knowledgeable supporter of my collecting activity ever since. Please regard the gift of my Bruce Rogers collection as a sign of my gratitude to the University of Toronto.

Thomas T. Schweitzer

Catalogue of the Exhibition

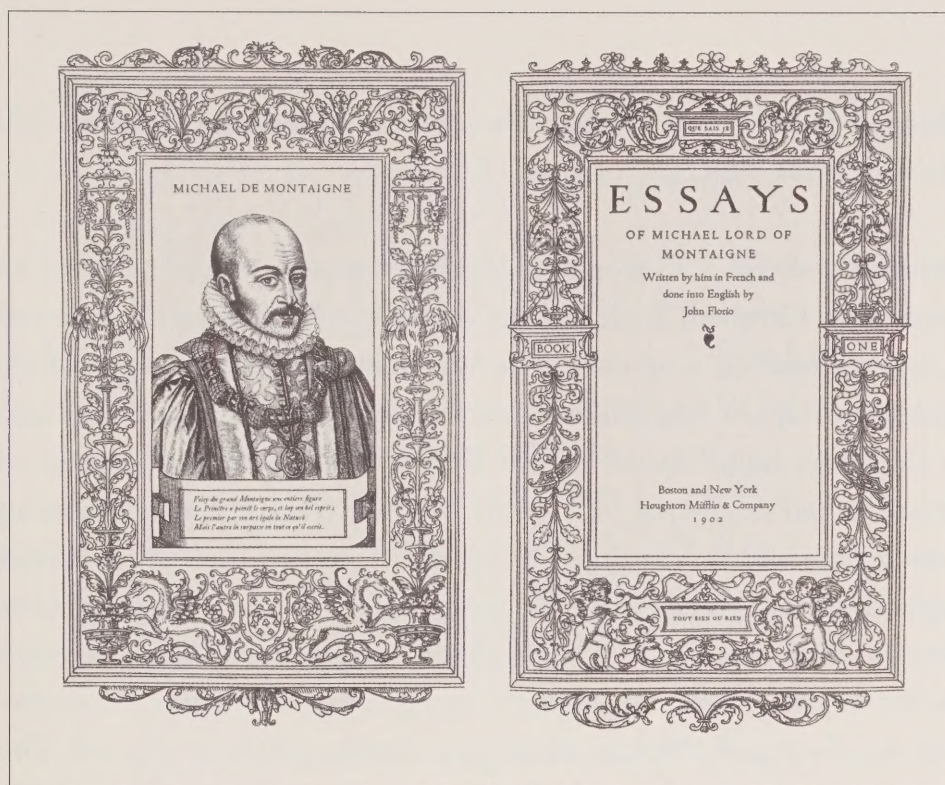


- 1 *The Purdue Exponent*. Lafayette: Purdue University, May 16, 1895.

While a student at Purdue University, Rogers had contributed designs and initials for a number of campus publications and he continued to do so for some years after he graduated in 1891. This cover of May 1895, while not nearly as sophisticated as his design work of even a few years later, does display his fascination with ornamentation and his fondness for complex borders. It was certainly reminiscent of some of the designs of William Morris for the Kelmscott Press.

- 2 Michel de Montaigne (1533-1592). *Essays of Michael, Lord of Montaigne*. Written by him in French and done into English by John Florio. Edited, with Bibliography and Notes, by George B. Ives. Boston: The Riverside Press, 1902-04. 3 volumes. 265 copies.

Montaigne's *Essays* was the most monumental book that Rogers produced for the Riverside Press. Indeed, he persuaded George H. Mifflin (whose company, Houghton, Mifflin, actually owned the Press) to allow him to



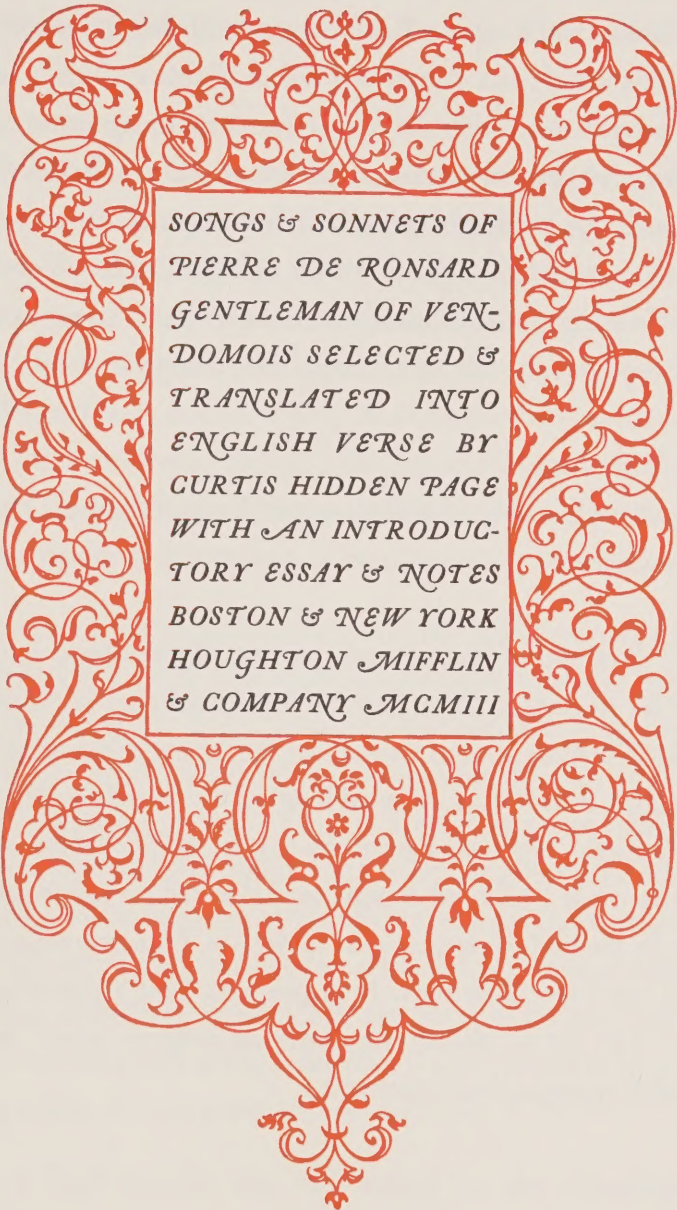
design a new type face for it. The three folio volumes displayed the type handsomely, but were not chosen by BR as one of his thirty successes, perhaps because they were ‘monumental’, a term he disliked applying to book design. He was also dissatisfied with the type design from the time he saw the first proofs and had several letters recut. He would have to try again for his Holy Grail, the ideal type. He considered that Jenson had already produced the ideal in 1470, but conceded that modern readers would require alterations of set and alignment. In the meantime Montaigne was used for five Riverside Press editions. The portrait frontispieces in a Renaissance manner were engraved on wood by M. Lamont Brown and the initials and decorations were redrawn by Rogers from his favourite Geofroy Tory (1480-1533) books of the early sixteenth century.

- 3 Edmund Spenser (1552?-1599). *Prothalamion: Epithalamion*. Boston: The Riverside Press, 1902. 419 copies.

Spenser's *Epithalamion*, a hymn of love perhaps written in celebration of his marriage to Elizabeth Boyle in 1594, was first published with his *Amoretti* in 1595. *Prothalamion*, a 'spousal verse' was published in celebration of the double marriage of Lady Katherine and Lady Elizabeth Somerset in 1596. As they were light-hearted so was Rogers' typographical treatment of them. He had discovered in a corner of the Riverside Press composing room a transitional type called Brimmer, which had been ordered from England several years earlier. Rogers used it for the *Rubaiyat of Omar Khayyam*, which was meant to be the first Riverside Press edition, but there was not very much of it and only four pages could be set at a time. An electroplate was then made, the type distributed, and the next four pages set. This process took about a year and Michelangelo's *Sonnets*, set in Caslon Italic, appeared first. Brimmer was later recognized by Stanley Morison as Bell, originally produced for Bell & Stephenson in 1788. Rogers used the italic for *Prothalamion* and complemented it with red decorations on India paper taken from drawings by Edwin H. Blackfield.

- 4 Pierre de Ronsard (1524-1585). *Songs & Sonnets of Pierre de Ronsard*. Selected & Translated into English Verse by Curtis Hidden Page. Boston: The Riverside Press, 1903. 425 copies.

The first Riverside Press edition was *Sonnets and Madrigals of Michelangelo* (1900), but the first of these limited editions to be chosen as one of the BR 'Thirty' was *Songs & Sonnets of Pierre de Ronsard*. The BR 'Thirty' books were listed chronologically and this book was item 101 in the Grolier Club



SONGS & SONNETS OF
PIERRE DE RONSARD
GENTLEMAN OF VEN-
DOMOIS SELECTED &
TRANSLATED INTO
ENGLISH VERSE BY
CURTIS HIDDEN PAGE
WITH AN INTRODUC-
TORY ESSAY & NOTES
BOSTON & NEW YORK
HOUGHTON MIFFLIN
& COMPANY MCMIII

exhibition of 1938, meaning that at least one hundred books had preceded it. It was set in Caslon Italic type, a face Rogers considered conventional and rather boring but which was one of the few available to him. The Ronsard did, however, provide him with the opportunity of using some of the elaborate and decorative type ornaments which became a hallmark of his later designs. Ronsard, the 'prince of poets' of the sixteenth century, coincided roughly with the career of the great French printer Geoffroy Tory (ca. 1480-ca. 1533), whose typographical decorations were much admired by Rogers and whose *Champ Fleury* he would triumphantly design in 1927.

- 5 Geoffrey Chaucer (d. 1400). *The Parlement of Foules*. Boston: The Riverside Press, 1904. 325 copies.

For Chaucer's *Parlement of Foules* Rogers chose a *lettre batarde*, a gothic type which had to be imported from France. It was printed in black, red, and blue, with gilded initials and, as a small octavo, was a considerable contrast to the Montaigne. It, however, pleased Rogers very much and he chose it as one of his favourite 'Thirty'. Chaucer's poem involves three eagles contending for the most beautiful female and the debate amongst the fowls which ensues. In the end the female gets to decide. This may refer to Anne of Bohemia and her several suitors. It is perhaps best remembered for its opening line: 'The lyf so short, the crafte so long to lerne', but the text invites a fanciful typographic treatment.

- 6 Giovanni Boccaccio (1313-1375). *Life of Dante*. Now Translated from the Italian by Philip Henry Wicksteed. Boston: The Riverside Press, 1904. 265 copies.

Boccaccio's *Life of Dante* was set in the first typeface designed by Rogers, 'Montaigne', a sixteen-point type created by him for the three-volume folio edition of Montaigne's *Essays*. It was based on Nicolas Jenson's *Eusebius* (1470), with his *Suetonius* (1471) consulted for models of the capital letters. A trial font had been used earlier in 1902 to print Sir Walter Raleigh's *A Report on the Last Sea-Fight of the Revenge*, which had caught the eye of the young Carl Purington Rollins (1880-1960). He wrote to Rogers about it and received in reply a long letter in which BR delineated an attitude towards type design that would remain consistent throughout his career.

The design of the type may properly be called my own, though it is modelled as to size and proportions upon Nicolas Jenson's 15th century Roman face. Still enough individuality has gone into the handling of the details of its construction to produce an original face – as originality goes nowadays – and I am free to say that [frankly] speaking, I am not a believer in 'originality' as generally understood – that is, the sort of originality that discards all preceding models as far as possible and boldly strikes out with the announced intention of producing something 'new' – The results may be 'new' but they are almost invariably bad, at the same time – and I prefer to be accused of copying rather than to produce eccentricities.

The *Dante*, a large quarto, was well suited for the Montaigne type and remains a handsome book with Rogers' noble depiction of Dante on its title-page. It was chosen as a BR 'Thirty'.

LIFE OF DANTE

WRITTEN BY GIOVANNI BOCCACCIO AND
NOW TRANSLATED FROM THE ITALIAN BY
PHILIP HENRY WICKSTEED



THE RIVERSIDE PRESS
MDCCCCIV

- 7 *The Song of Roland*. Translated by Isabel Butler. Boston: The Riverside Press, 1906. 220 copies.

The Song of Roland is a twelfth-century *chanson de geste* that tells the story of Charlemagne's most famous knight, and possibly his nephew. It is an enduring romance that has been published many times and adapted by Boiardo (1440 or 41-1494) and Ariosto (1474-1533), where Roland became Orlando. For the Riverside Press edition Rogers chose a tall folio format and the gothic *lettre batarde* for the text with *civilité* type for the marginal notes. It was printed in black, red, blue, and brown with illustrations from drawings by Rogers of the stained glass windows of Chartres Cathedral, printed from line blocks and hand coloured. It naturally earned a place among the BR 'Thirty'. George Mifflin was so taken with *The Song of Roland* that he sent a copy to President Theodore Roosevelt (1858-1919), who responded with thanks and followed up with a visit to Houghton, Mifflin in February of 1907 where he examined the Riverside Press books and met their designer. It was considered a great day in the history of the publishing house and a significant acknowledgement of the new role of a designer of books, pioneered by Bruce Rogers.

So speaking each creans forward to wards other, & so, in such freindship they are disparted. ¶ Oliver feels the anguish of death come upon him; his two eyes turn in his head; and his hearing goes from him, and all sight. He lightes down from his horse and lies upon the ground, & again and again he confesses his fine; he holde out his clasped hands to ward heaven and praye God that he grant him Paradise, and he bessees Charles and sweet France, and Roland, his comrade, above all men. ¶ Then his heart faile him, & his head sinks upon his breast, and he lies stretched at all his length upon the ground. Dead is the Count & gone from hence. Roland weeps for him and makes lament; never on the earth shall ye see a man so sorrowful. When Count Roland sees his friend lie prone and dead, facing the East, gently he begins to lament him. ♣



Roland makes lament.

¶ His comrade, woe worth thy hardness! We twain have held together for years and days, never didst thou me wrong or I thee. Since thou art dead, alas that I yet live! So speaking, the Count swoons as he sits brilliant in his horse, but his stirrups of pure gold hold him firm, and let him go where he will, he cannot fall. ¶ So soon as Roland comes to his senses, & is restored from his swoon, he is ware of the great slaughter about him. Slain are the Franks, he has lost them all save only Gualter del Hum & the Archbishop. Gualter has come down from the mountains where he fought hardily with those of Spain; the paynims conquered, & his men are slain, and howsoever unwillingly, he must perforce ster down into the valley & call upon Roland for succour. ¶ O gentle Count, brave captain, where art thou? for where thou art I have no fear. It is I, Gualter, who conquered Maciugut, I the nephew of Droon the old, the hoary, I whom thou wert wont to love for my hardness. Now my shield is pierced, and the shaft of my lance is broken, and my hauberk rent and unmailed; I have the wounds of eight lances in my body, & I must die, but dear have I sold myself. So he saith, & Roland hears him, & spurs his horse and rides to wards him. ¶ Sir Gualter, then saith Count Roland, 'thou hast, as I know, done battle with the paynims, and thou art a hardy & valiant warrior. A thousand good knights thou didst take with thee, my men they were, and now I would ask them of thee again; give them over to me, for force is my need.' But Gualter makes answer: 'Never again shall ye see one of them alive. I left them on the dolorous field. We encountered a great host of Saracens, Turks & Armenians, Persians, and men of Canaan and of Jude, warriors of the best, mounted on swift Arabian horses. And we

fought a battle so fierce that never a paynim shall boast thereof, fifty thousand lie dead and bleeding; & we, on our part, lost all our Franks, but vengeance we took therefor with our swords of steel. Rent and torn is my hauberk, and deadly wounds I have in side and flank, and from all my body flow out the bright blood, and takes from me my strength; certes, my time is nigh spent. Thy man am I, and I took to thee as protector. Blame me not, that I fled. Nay, I blame thee no whit,' quoth Count Roland. 'But now do thou aid me, so long as thou art a living man.' ¶ Full sorrowful is Roland & of great wrath; he falls asmiting in the thick of the press, and of those of Spain he cast twenty to the ground dead, and Gualter slew five, & Turpin the Archbishop slew five. ¶ Then say the paynims: 'Fierce and fell are these men. ♣ ♣ ♣

Take ye heed, lords, that they go not hence alive. He who doth not see upon them is traitor, and recreant he who lets them go hence.' ¶ Then the hue and cry begins again, & from all sides they close about the

three Franks. ¶ Count Roland is a full noble warrior, and a right good knight is Gualter del Hum, the Archbishop is of good valour and well tried; not one would for aught leave his fellows, and together, in the thick of the press, they smite the paynims. A thousand Saracens get them to foot, and there are still forty thousand on horseback, yet in sooth they dare not come nigh unto the three, but they hurt upon them lances and spears, arrows and darts and sharp javelins. In the first storm they slew Gualter, and sundered the shield of Turpin of Rheims, broke his helmet and wounded him in his head, and rent & tore his hauberk that he was pierced in the body by four spears; & his horse was slain under him. ¶ The Archbishop falls; great is the pity thereof. ¶ But so soon as Turpin of Rheims finds himself beaten down to earth with the wounds of four lances in his body, he right speedily gets him afoot again; he looks toward Roland, and hastes to him, and saith: 'I am nowise vanquished; no good vassal yields him so long as he is a living man.' And he draws him a sword of beowen steel, & in the thick of the press he deals well more than a thousand buffets. Afterwards Charles bore witnes that Turpin spared not the paynims, for around him they found four hundred dead, some wounded, some cut in twain amid the body, and some whose heads had been smitten off; so saith the Beske & he who was on the field, the valiant Saint Gilles, for whom God wrought miracle; he it was who wrote the annals of the monastery of Laon. And he who knows not this, knows naught of the matter.

The coming of Gualter.

XXI

Count Roland fighes right nobly, but all his body is a swart and burning hot, and in his head he hath great pain & torment, for when he sounded his horn he rent his temples. But he would fain know that Charles were coming, & he takes his horn of ivory, and freshly he founds it. The Emperor hops to listen: 'Lorde, he saith, now has great woe come upon us, this day shall we lose Roland my nephew, I wot from the blast of his horn that he is nigh to death. Let him who would reach the field ride fast. Now sound ye all the trumpets of the host.' Then they blew fifty thousand, so loud that the mountaine resound and the valleys give answer. The paynims hear them and have no will to laugh, but one saith to another: 'We shall have ado with Charles anon. The Emperor is returning, we hear the trumpets of France.' ♦ ♦ ♦



Say the paynims: 'If Charles come hither, we shall suffer sore loss. Yet if Roland live, our war will begin again, and we shall lose Spaine our land.' Then four hundred armed in their helmets, and of the best of those on the field, gather together, and on Roland they make onset fierce & fore. Now is the Count hard beset. When Count Roland sees them drawn near he waxes hardly & fierce & terrible; never will he yield as long as he is a living man. He hits his horse Brabantif, and spurs him well with his spurs of fine gold, & rides into the four upon them all; & at his side is Archbishop Turpin. And the Saracens say one to another: 'Now save yourselves, friends. We have heard the trumpets of France; Charles the mighty king is returning.' Count Roland never loved the cowardly, or the proud, or the wicked, or any knight who was not a good vassal, & now he calls to Archbishop Turpin, saying: 'Lord, thou art on foot and I am a horseback, for thy love I would make halt, & together we will take the good and the ill; I will not leave thee for any living man; the blows of Almace & of Quendal shall now give back this assault to the paynims. Then saith the Archbishop: 'A traitor is he who doth not smite; Charles is returning, and well will he revenge us.' 'In an evil hour,' say the paynims, 'were we born; woe ful is the day that has dawned for us! We have lost our lords & our peers. Charles the valiant cometh hither again with his great host, we hear the clear trampets of those of France, and great is the noise of their cry of Donjoir. Count Roland is of such might he cannot be vanquished by any mortal man. Let us hurt our missiles upon him, & then leave him.' Even so they did; and cast upon him many a dart and javelin, & sprays and lances and feathered arrows. They broke and rent the shield of Roland, tore open

& unmailed his hauberh, but did not pierce his body; but Brabantif was wounded in thirty places, and fell from under the Count, dead. Then the paynims flee, and leave him; Count Roland is left alone & on foot.

The paynims flee in anger and wrath, and in all haste they face toward Spain. Count Roland did not pursue after them, for he has lost his horse Brabantif, & whether he will or no, is left on foot. He went to the help of Archbishop Turpin, and unlaced his golden helm from his head, & took off his white hauberh of fine mail, and he tore his tunic into strips and with the pieces bound his great wounds. Thenceafter he gathers him in his arms, and lays him down full softly upon the green grass; and gently then he beseeches him: 'O gracious baron, I pray thy leave. Our comrades whom we so loved are slain. ♦ ♦ ♦

It is not meet to leave them thus. I would go seek and find them, and range them before thee.' 'Go and return again,' quoth the Archbishop. 'Thank God, this field is thine & mine.' Count Roland turns a way & faces

on alone through the field; he searches the valleys and the hills; and there he found Ivon and Ivorie, & Gerin, & Gerier his comrades, and he found Engelcier the Gascon, and Berengier, and Oton, and he found Anseis and Samson, and Gerard the Orld of Roussillon. One by one he hath taken up the barons, & hath come with them unto the Archbishop, & places them in rank before him. The Archbishop cannot help but weep; he raises his hand & gives them benediction, & thereafter saith: 'Alas for ye, lorde! May God the glorious receive your souls, & bring them into Paradise among the blessed flowers. And now mine own death torments me sore; never again shall I see the great Emperor.' Count Roland turned away to search the field; and when he found Oliver his comrade, he gathered him close against his breast, and as best he might returned again unto the Archbishop, and said his comrade upon a shield beside the others; and the Archbishop absolved and blessed him. Then their sorrow and pity broke forth again, and Roland saith: 'Oliver, fair comrade, thou sweet son of the great Duke Reinier, who held the marches of Rivier and Genoa; for the breaking of lances or the piercing of shields; for vanquishing & affrighting the proud, for upholding and counselling the good, never in any land was there a better knight.' When Roland sees his peers, and Oliver whom he so loved, lying dead, pity takes him and he begins to weep, and his face is all discoloured; so great is his grief he cannot stand upright, but will he, nill he, falls to the ground in a swoon. Saith the Archbishop: 'Alack for thee, good

The flight of the Saracens

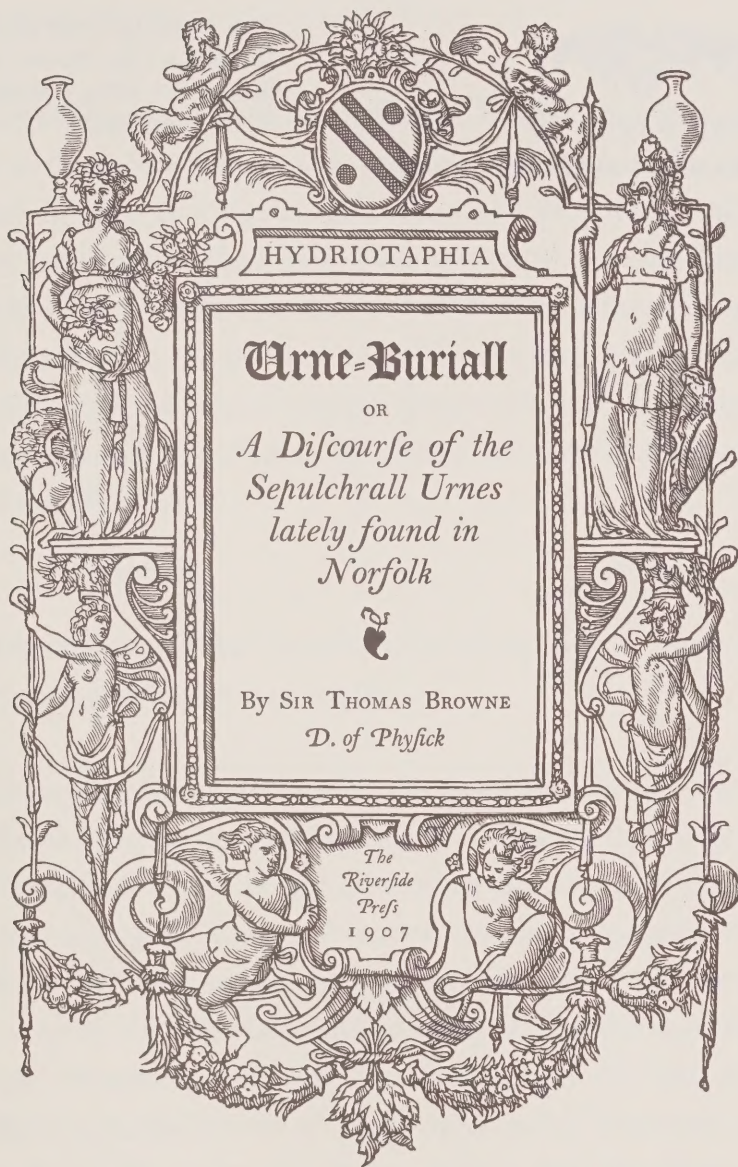
*Roland seeks the water
Dives*

- 8 *Theocritus*. Translated by C.S. Calverley. Boston: The Riverside Press, 1906. 330 copies.

Called the creator of pastoral, or bucolic, poetry, Theocritus flourished in the third century B.C. in Alexandria and Cos, but very little is known of his life. C.S. Calverley (1831-1884) was a nineteenth-century poet and wit, famous for his parodies of Browning, Macaulay, and other writers. His translation of Theocritus first appeared in 1869 and was revised in 1883. For his presentation of these verses Rogers chose his Brimmer Italic type, using some of the special swash characters he had designed to supplement it.

- 9 Sir Thomas Browne (1605-1682). *Hydriotaphia. Urne-Buriall, or A Discourse of the Sepulchrell Urnes lately found in Norfolk*. Boston: The Riverside Press, 1907. 385 copies.

Browne composed his rich reflective essay on life, death, and the world around him in 1656, and it was first published with *The Garden of Cyrus* in 1658. He believed the urns discovered in a field near Walsingham to have been Roman and even though they turned out to be Saxon the message they delivered to him was the same. His fascination with curious lore, picturesque legend, strange fantasies, and bizarre historical and mythical figures was harmonized by him with his most polished and baroque style. It is one of the short prose masterpieces of the seventeenth century. The most striking feature of the Riverside Press edition was the ornate ornamental border used by Rogers to frame the title as it perfectly reflects the richness and complexity of the text. He used the Brimmer type with a large bold gothic for 'Urne-Buriall' and it turned out as a handsome production. It did not, however, make the BR 'Thirty'.





THE POEMS OF
MARIA LOWELL

CAMBRIDGE
THE RIVERSIDE PRESS
1907

THE BANQUET OF PLATO
TRANSLATED FROM THE
GREEK BY PERCY BYSSHE
SHELLEY

MDCCCCVIII

- 10 Maria Lowell (1821-1853). *The Poems of Maria Lowell*. Boston: The Riverside Press, 1907. 330 copies.

Maria Lowell was the wife of James Russell Lowell (1819-1891), whom she married in 1844. She died in 1853 and this collection of her poems was assembled in 1855 as a memorial to her and privately printed by the Riverside Press in 1855. That edition was very small and only distributed to family and close friends. For this Riverside Press edition, Rogers chose Scotch roman type, one of the few available to him, and republished the original text, as he said, 'in its original slenderness and simplicity'. Perhaps to demonstrate that he did value 'simplicity', he chose Maria Lowell's *Poems* as one of the BR 'Thirty'.

- 11 Plato. *The Banquet of Plato*. Translated by Percy Bysshe Shelley. Boston: The Riverside Press, 1908. 440 copies.

Rogers chose his Montaigne type for *The Banquet of Plato* even though it was a small duodecimo set in a narrow measure. Because it is entirely in one size of type it achieves a kind of grandeur normally only seen in much larger books, such as Rogers' *Montaigne*. He advertised it as appearing 'in a severely classic form, without ornament or page decoration of any kind' and believed it to be 'the most beautiful showing of the type that has hitherto been made'. Normally known as 'The Symposium' of Plato, it has had a wide influence on the history of philosophy and of literature and Rogers felt that the combination of subject, author, and translator made it a unique piece of English prose which deserved the finest letterpress work of which the Riverside Press was capable. He also designated it as one of the BR 'Thirty'.

*THE COMPLEAT
ANGLER
Or, The Contemplative Man's
Recreation*

BEING
A DISCOURSE OF FISH AND FISHING
NOT UNWORTHY THE PERUSAL OF
MOST ANGLERS



The Riverside Press Edition

1909

- 12 Izaak Walton (1593-1683). *The Compleat Angler, or, The Contemplative Man's Recreation*. By Izaak Walton. Boston: The Riverside Press, 1909. 440 copies.

One of Bruce Rogers' favourite books, both as a text and as an example of his design was *The Compleat Angler*, which he of course nominated as one of his 'Thirty'. He understood the word 'contemplative' in its seventeenth-century sense and designed a sexto-decimo of perfect proportions for holding and reading, set in his Riverside Caslon type, which caught something of English printing of the period. The title-page, whimsical, but balanced by its border, the use of italic type and BR's little drawing of a fisherman seemed perfectly in keeping with 'one of the most famous books in the English language'. He was also able to incorporate some wood engravings of fish, set within the text. His own verdict was, 'That's not bad. It carries the simplicity and naiveté of Walton's prose – which the more elaborate editions do not'.



BACCHUS
CERES AND
VENUS ARE
HERE TAKEN
CAPTIVE.

all our said letters are formed from and allied to the I and the O; and that I and A were conceived in the flower of a purple-hued lily called in Paris *lisflambe*, and which Dioscorides, and his Florentine translator, Marcellus Virgilius, called Hyacinthus, and which in vulgar Italian is called Hyacinthiol.* I have made here a drawing wherein the A is placed upon a *lisflambe* in a square; and the A is formed of the I multiplied into a triangle; or, if you would say it otherwise, say that the A is formed of three I's placed one upon another, taking of each what is needed to form a perfect A, as you can see in the said drawing, wherein I have made the A black, and what remains of the three I's I have left in white, as being superfluous for the A. The drawing is shown here.

BEhold then how, as I have said, the I is the model of the Attic letters, that is to say, for those which have straight limbs. We shall see hereafter about the O, in which we shall draw the B, which is formed from I & O, seeing that it has a straight limb, and rounded parts which mark the place of the joints.

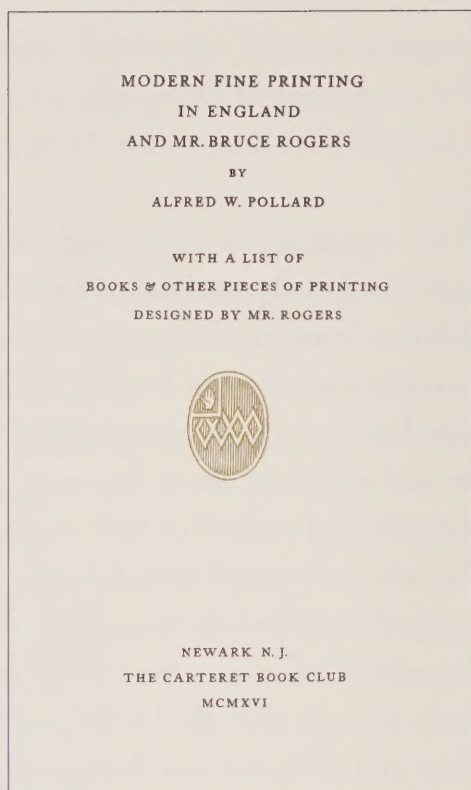
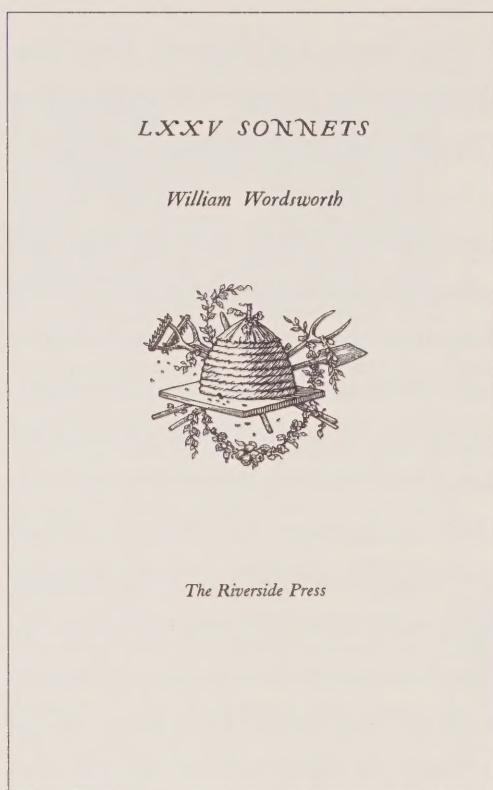
AT this place, giving praise to our Lord God, I will make an end of our Second Book, wherein we have, according to our poor understanding, demonstrated the origin of the Attic letters, & have sought to urge and pray—which thing we do still pray—that some zealous minds may endeavour to order our French tongue by rule, to the end that we may be able to make use



* See page 24 *supra*.

- 13 Auguste Bernard (1811-1868). *Geofroy Tory, Painter and Engraver: First Royal Printer: Reformer of Orthography and Typography Under Francois I.* Translated by George B. Ives. Boston: The Riverside Press, 1909. 370 copies.

This standard biography and bibliography of Geofroy Tory was first published in 1857 and issued again in 1865 in a much expanded and revised edition. It was an obvious choice for Rogers as the direct influence of Tory was already evident in much of his design work and he had probably developed his desire to design an edition of Tory's great work, *Champ Fleury*. That would not come about for many years, but Bernard's book provided an opportunity to work on him. For this edition he created a new type, which became known as Riverside Caslon. He could not find a type he thought properly reflected the atmosphere of sixteenth-century France so he used a foundry Caslon as a base and combined 14-point lower-case characters with 12-point capitals. He then used a graver to remodel each letter of the font and rubbed down the type to increase its depth of colour. He also reduced the fit of the type to bring the characters closer together. After proofing it many times, electrotypes matrices were made and the new type cast on a Monotype machine for hand composition. He chose illustrations from Tory's own books and had photographic prints made, which he retouched and redrew. They were then made into photo-engraved line plates and carefully printed. It was a splendid book, but curiously not chosen as one of the thirty best.



- 14 William Wordsworth (1770-1850). *LXXV Sonnets*. Boston: The Riverside Press, 1910. 440 copies.

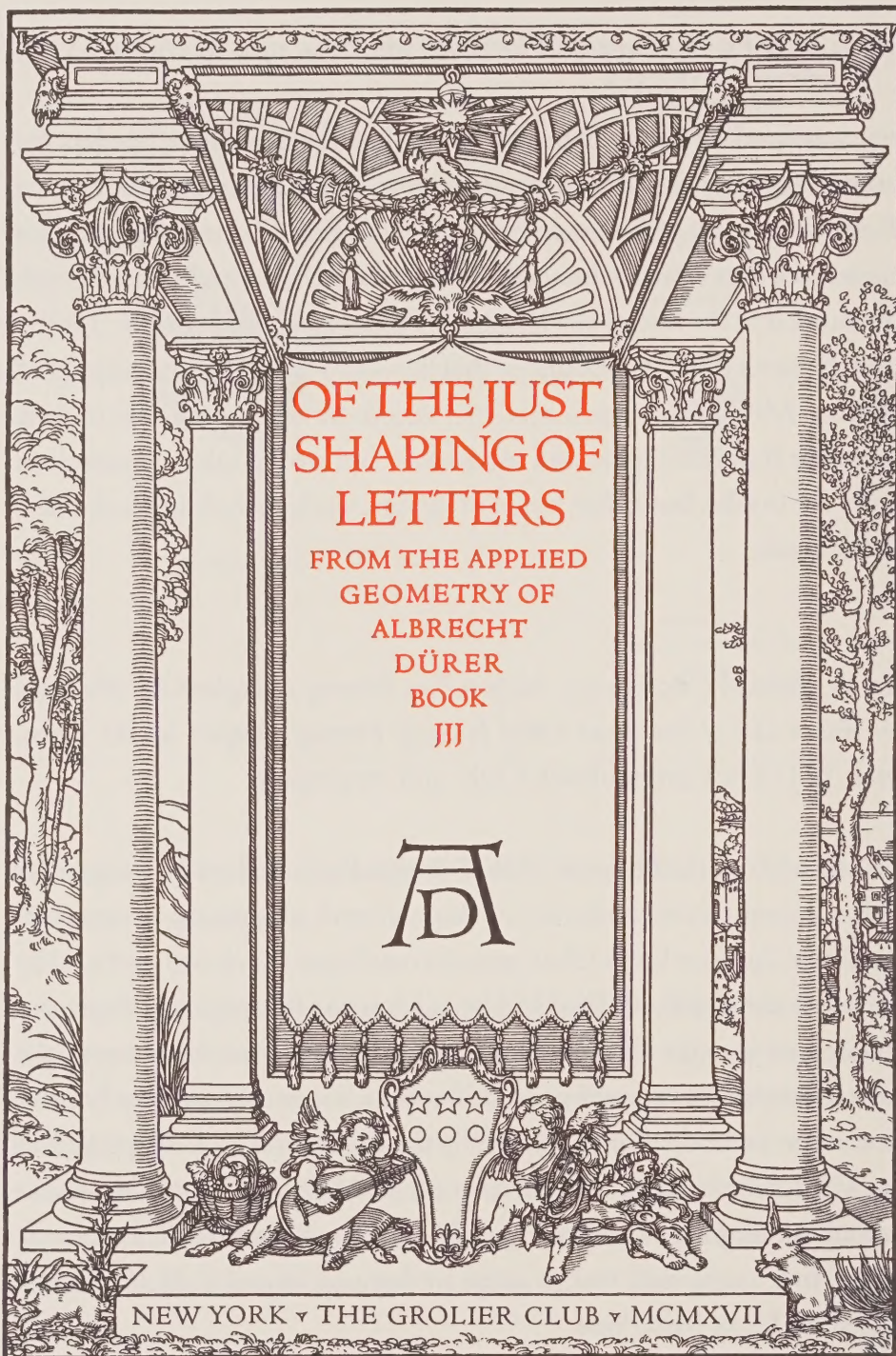
In 1909 Rogers produced a small brochure for the Riverside Press called *IV Sonnets: Wordsworth*. It was in an edition of only 143 copies, printed in Oxford type, an American face first shown by Binny & Ronaldson in 1812. It perhaps served as an introduction to his *LXXV Sonnets* of 1910, a large octavo, also set in Oxford. It was undecorated, except for the beehive vignette on the title-page. Each sonnet got a page to itself and BR remembered it fondly enough to include it in the select 'Thirty'.

- 15 *Ecclesiastes or The Preacher*. Boston: The Riverside Press, 1911. 335 copies.

Rogers was fond of using elaborate and colourful decorative borders for ecclesiastical texts, with the obvious exception of the Lectern Bible. For the small octavo edition of *Ecclesiastes* he chose Riverside Caslon type, but set it within red borders which enhanced and lightened the formality of the text. He included it as the last of the Riverside Press editions on the BR 'Thirty' List. At the same time he announced that he would be leaving the employ of Houghton, Mifflin on 1 April 1911. He would, however, continue to have access to the Riverside types and ornaments and would take commissions not only for books, but other kinds of design work including bookplates and letterheads.

- 16 Alfred W. Pollard (1859-1944). *Modern Fine Printing in England and Mr. Bruce Rogers: With a List of Books and Other Pieces of Printing Designed by Mr. Rogers*. Newark, N.J.: The Carteret Book Club, 1916. 275 copies.

John Cotton Dana, the librarian of the Newark Public Library, arranged for the first comprehensive exhibition of Rogers' work in 1916 and, in conjunction with the Carteret Book Club, issued a catalogue which was prefaced by Pollard's extensive essay. Pollard had been admiring his work since 1905 and had compared it to the books of the English Private Press movement, the first international recognition of his influences. 'Certainly no other books I have ever seen embody more successfully the lightness of touch, gaiety and colour which have their place among the ideals of fine printing no less than splendour and dignity'. The book was designed by Rogers, with a typically attractive title-page, and was printed by his old friend Carl Purington Rollins at his Dyke Mill Press.



OF THE JUST
SHAPING OF
LETTERS

FROM THE APPLIED
GEOMETRY OF
ALBRECHT
DÜRER
BOOK
III



NEW YORK ▾ THE GROLIER CLUB ▾ MCMXVII

- 17 Albrecht Dürer (1471-1528). *Of the Just Shaping of Letters*. Translated by R.T. Nichol. New York: The Grolier Club, 1917. 215 copies on paper, 3 on vellum.

The first of the books Rogers designed for the Grolier Club, Dürer's *Of the Just Shaping of Letters* was printed in London at the ill-fated Mall Press. He had met Emery Walker and A.W. Pollard in 1905 and again in 1912. By 1916 they had agreed on a partnership and Rogers, with his wife and daughter, arrived in England on New Year's Day 1917. The Mall Press, which now also included Wilfred Merton, was in trouble from the very beginning due to the war-time shortages of almost everything, including the compositors and pressmen who had worked for Walker but were now fighting in France and Belgium. Rogers had shipped to London a small quantity of his new type, Centaur, which had made its debut in 1915 in a small book by Maurice de Guérin called *The Centaur*, and he installed it in an abandoned greenhouse in the garden of Sussex House in Hammersmith, part of Walker's establishment. Although he had some assistance from an elderly compositor, he was obliged to print *Of the Just Shaping of Letters* himself, the only time he actually printed one of his own books. In several letters to his friend Henry Watson Kent, who had arranged the commission from the Grolier Club and for whom he designed some Metropolitan Museum catalogues, Rogers vividly described the difficult working conditions at the Mall Press. The book was set two pages to a form and the press itself, a small German jobber, was located in Shepherd's Bush, about a mile and a half from The Mall. Thus when a form was locked up in Hammersmith BR had to carry it up a lane to Hammersmith Road, wait for a tram to take him to the foot of Coningham Road, and carry it the rest of the way. He remarked that 'it gets pretty heavy at the last'. The press was located at the back of a room full of discarded machinery and to make adjustments to it necessitated going out of the room, down a passageway, and into another room. There was no heat and the



Kelmscott hand-made paper had to be dampened in a converted kitchen. 'Both my hands and feet have developed chilblains', he reported. It took nine months to produce the Dürer, with many delays, which included touching up by hand the large letters to make them blacker: he estimated a total of 16,400 individual letters in the 215 copies. It was finally finished and shipped to New York just before Christmas. By then he had taken up his new position as advisor to the Cambridge University Press and it was the only production of the Mall Press. The members of the Grolier Club were, however, very pleased to pay twelve dollars a copy for it and it remains one of Rogers' great books, with the simple grandeur that characterized the best books of his mature period. It was naturally chosen by him as one of the 'Thirty'.

THE
JOURNAL
OF
Madam KNIGHT

With an INTRODUCTORY NOTE by
GEORGE PARKER WINSHIP



BOSTON:
Printed by BRUCE ROGERS for the Publishers
SMALL, MAYNARD & COMPANY
1920

- 18 Sarah Kemble Knight (1666-1727). *The Journal of Madam Knight*. Boston: Small, Maynard & Company, 1920. 525 copies.

One of the first books designed by Rogers after he was comfortably ensconced in his studio at the Printing House of William Edwin Rudge in Mount Vernon, New York, was *The Journal of Madam Knight*. A duodecimo, it was set in Garamond type, with red and black Caslon used for the title-page. The text recounted a journey from Boston to New York during 1704 and Rogers enhanced the sprightly prose with some line drawings in a French eighteenth-century manner.

- 19 Thomas L. Heath (1861-1940). *Euclid in Greek*. Cambridge: At the University Press, 1920.

During his almost two years as 'typographical advisor' to the Cambridge University Press Rogers designed several books there, including two trade books which he included in the BR 'Thirty', *Euclid* and *The Tempest*. The *Euclid* was set in Monotype Old Style, a form of Caslon, and Porson Greek. Later commentators have wondered why he considered it so 'successful', but Brooke Crutchley called it a 'gem': 'his touch is apparent on every page; no detail is uncared for'.

- 20 William Shakespeare (1564-1616). *The Tempest*. Cambridge: At the University Press, 1921. 5000 copies.

The Tempest was designed as the pilot volume of a new Cambridge Shakespeare, edited by Arthur Quiller-Couch and John Dover Wilson. Although Rogers was back in the United States he had left several specimen pages, set in Monotype Old Style in a small octavo format. The editors had planned to publish each play in a separate volume at the rate of six per year, but it took until 1966 and thirty-nine volumes to complete the project. In one sense it was Rogers' greatest success; it sold more copies and remained in print longer than any other of his books. It was chosen as one of the 'Thirty'.

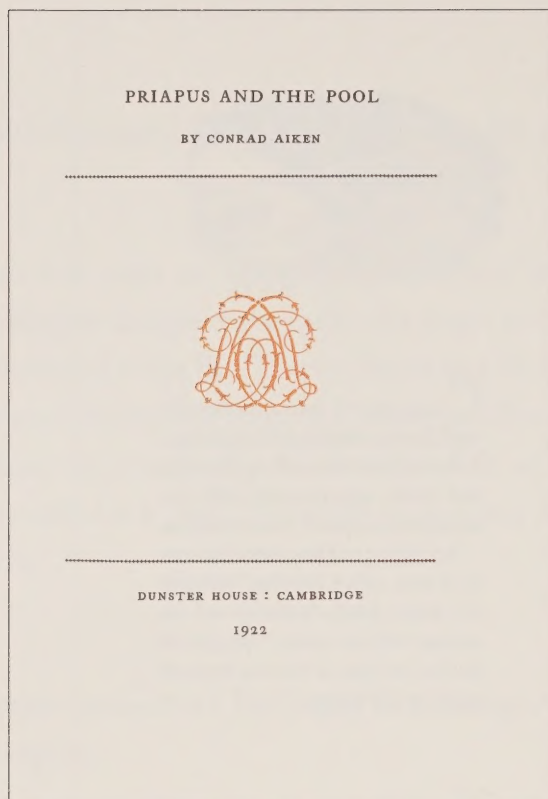


CHANCING to take a memorable walk by moonlight some years ago, I resolved to take more such walks, and make acquaintance with another side of nature. I have done so.

According to Pliny, there is a stone in Arabia called *Selenites*, "wherein is a white, which increases and decreases with the moon." My journal for the last year or two has been *selenitic* in this sense.

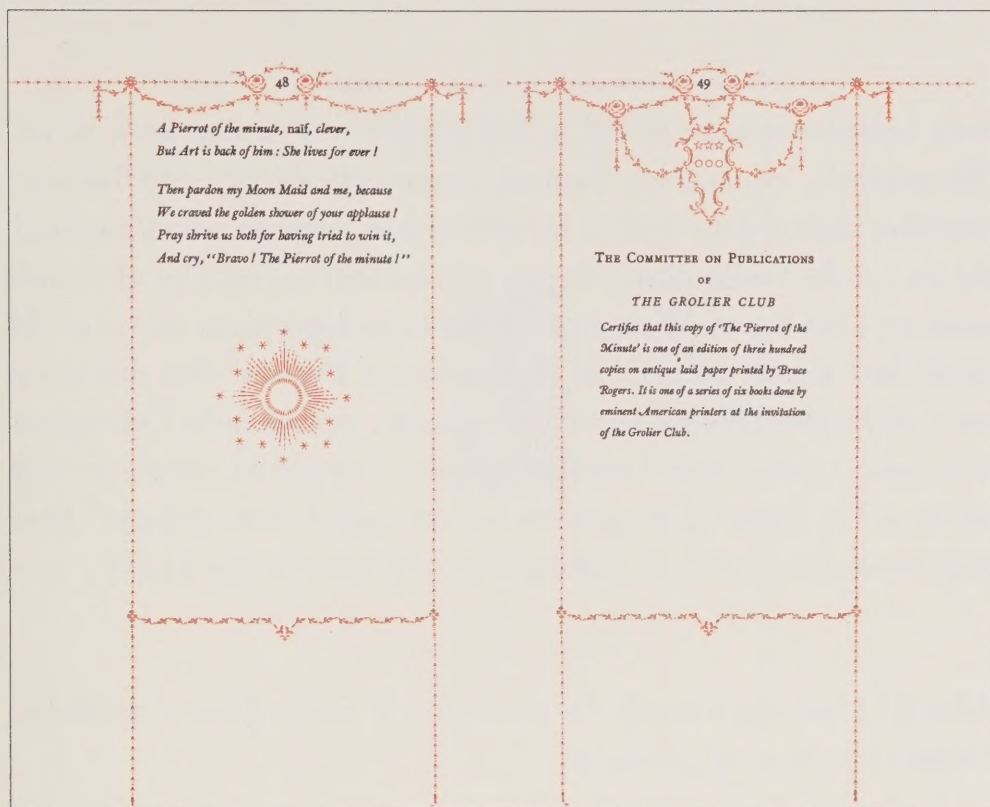
- 21 Henry D. Thoreau (1817-1862). *Night and Moonlight*. New York: Hubert Rutherford Brown, 1921. 400 copies (18 on Japanese paper).

Rogers wrote of this text, 'though one of the shortest, it is perhaps the most poetic of Thoreau's studies of landscape. He definitively intended to give it that quality, aiming as he himself says, "to add to the domain of poetry"; and in turn, I have endeavoured to make it an addition to the poetic side of book-making'. He made it a small, slender sexto-decimo of only twenty-four pages, set in Garamond without decoration except for a two-colour woodcut head piece by Florence Wyman Ivins (1881-1948). He believed it to be 'successful' enough to make the list of 'Thirty'.



- 22 Conrad Aiken (1889-1973). *Priapus and the Pool*. Cambridge: Dunster House, 1922. 425 copies; 50 copies signed on hand-made paper.

Conrad Aiken was, of course, around to sign the fifty copies of *Priapus*, printed on hand-made paper and Rogers' challenge was to design a contemporary text with uneven lines of verse. It was one of several books he made for Maurice Firuski, the proprietor of Dunster House Bookshop in Cambridge, Massachusetts. For the type he chose Linotype Original Old Style, a plain type of no special distinction. He was able, however, to create pages of classic simplicity with no decoration, except for the Dunster House monogram on the title-page in red. He considered it an exercise in 'pure' typography and chose it for inclusion in the list of 'Thirty'.



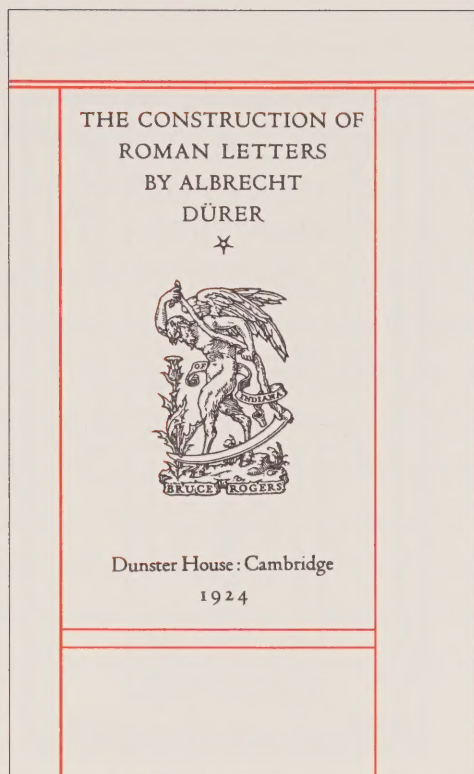
- 23 Ernest Dowson (1867-1900). *The Pierrot of the Minute*. New York: The Grolier Club, 1923. 300 copies.

In March of 1921 the Grolier Club invited six American designers and printers to each make a book 'with a free hand'. They were able to choose a text from a list and the rules stipulated that the books were not to be larger than a royal octavo and the cost to the club was not to exceed \$4.50 per copy for an edition of three hundred, printed and bound. The list included, besides Rogers, Frederic W. Goudy (1865-1947), Thomas M. Cleland (1880-1964), Walter Gilliss (1855-1925), John Henry Nash (1871-1947), and Carl Purington Rollins. The six volumes were offered to the club membership for thirty dollars. Rogers' contribution was the most acclaimed and has

been lauded ever since as one of his masterpieces; 'a rare work of art' (Blumenthal), 'tantalizingly perfect' (August Heckscher), and 'has succeeded in capturing the spirit of his author' (Hendrickson, who set some of the type at the Rudge plant). Rogers referred to it as 'just a bit of French millinery', but the word 'exquisite' seems more appropriate and it would surely have greatly pleased the hapless Ernest Dowson who did spend much of his short life in France. The type was, appropriately, Deberny set in 10 and 12-point, with Fournier vignettes arranged in complementary patterns. The colour of the borders has been called 'dusty old-rose'. That Rogers was also pleased was indicated by its inclusion in the 'Thirty'.

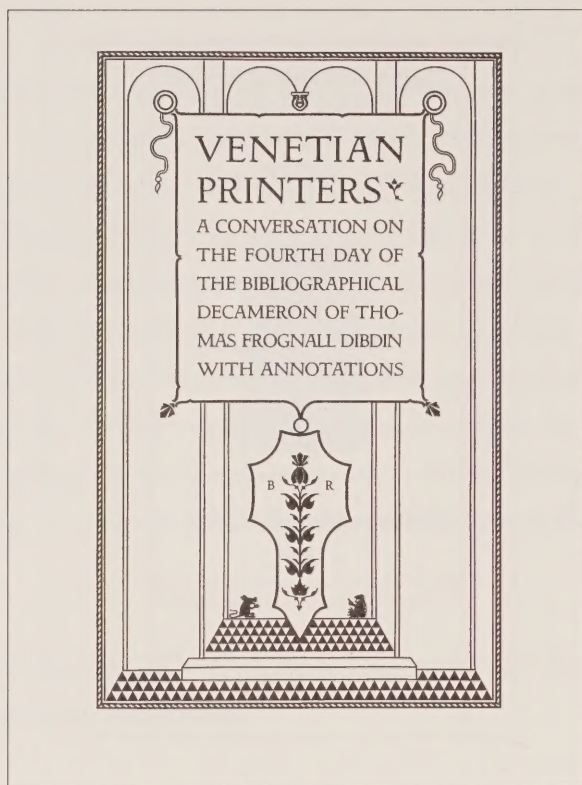
- 24 Albrecht Dürer (1471-1528). *The Construction of Roman Letters*. Cambridge: Dunster House, 1924. 350 copies.

Taken from Dürer's famous treatise on geometry (1525) *The Construction of Roman Letters* was another small book in which Rogers could demonstrate his mastery of space. There are forty-two pages, $7\frac{7}{8} \times 4\frac{5}{8}$ inches, and thirty-four pages of the Dürer letters $1\frac{5}{8}$ inches tall, each enclosed in thin red printer's rules. The three-page printer's note was set in Centaur. The hand-made paper was tinted light grey and letters were printed in a rich velvety black ink from process blocks made by Emery Walker. Dürer was quoted from the English translation of his work in the Grolier Club volumes of 1917: 'it will make for the merit of the work that they form the letters correctly ... Wherefore I hope that no wise man will defame this laborious task of mine, since with good intent and in behoof of all who love the Liberal Arts have I undertaken it: nor for painters alone ... for all, in short, who use compass and rule and measuring line — that it may serve to their utility'. Rogers saw *The Construction of Roman Letters* as a kind of supplement to the 1917 book.



- 25 Thomas Frognall Dibdin (1776-1847). *Venetian Printers: A Conversation on the Fourth Day of The Bibliographical Decameron of Thomas Frognall Dibdin, with Annotations*. Mount Vernon: Press of William Edwin Rudge, 1924. 223 copies.

This pamphlet was designed by Rogers to display Frederic Goudy's Italian Old Style type. It reminded him of the Erhard Ratdolt (1442-1528) roman types of the fifteenth century and thus he chose the Dibdin dialogue that discussed seven Venetian printers of that period, including Ratdolt. His challenge was to set in narrow measures the 'islands of text and oceans of commentary' typical of Dibdin's books, but also typical of the early printed editions of classical and medieval texts. For the initial letters and the title-page, he used the wood-cut designs of the Venetian printers as



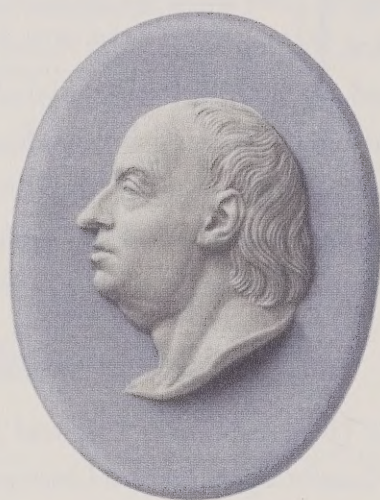
models for his arrangement of Monotype ornaments, using a reverse photo-engraving technique to achieve a white-on-black effect. The result was a tour-de-force of design, with a rat (Ratdolt) and a frog (Dibdin) incorporated into the title-page. In his 'Printer's Note' he wrote, 'when my own time comes to be marooned on a desert island (by a party of no longer indulgent friends, whose books I haven't completed, or whose letters I haven't answered) instead of taking along the favorite volumes that most amateur castaways vote for, I think I shall arrange to be shipwrecked in company with a Monotype caster and a select assortment of ornamental matrices'. The Lanston Monotype Machine Company of Philadelphia published a variant version, also in 1924, with a different title-page and wrapper design, in a 'second edition of eleven thousand copies (more or less)'.

- 26 *The Passports Printed by Benjamin Franklin at his Passy Press*. Cambridge: Harvard University Press, 1925. 505 copies.

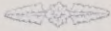
This book and *Benjamin Franklin's Proposals for the Education of Youth in Pennsylvania* (1927) were printed for the William L. Clements Library at the University of Michigan. They are set in Baskerville type, which Rogers had discovered in France, having been cast from the original Baskerville matrices. He had ordered a quantity of 14-point for Harvard University Press, to which he had been Printing Advisor since 1920. The type and the quarto format perfectly reflect the period of Franklin and his career as a printer and diplomat. It was printed on Arches paper, an appropriate choice, and the illustrations were reproduced using the Aquatone process.

- 27 Chauncey B. Tinker (1876-1963). *The Wedgwood Medallion of Samuel Johnson, a Study in Iconography*. Cambridge: Harvard University Press, 1926. 385 copies.

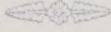
Another of the four Harvard University Press books that Rogers chose for inclusion in his 'successful Thirty' was this study of the portraits of Samuel Johnson (1709-1784), including the famous medallion by Josiah Wedgwood (1730-1795). Chauncey B. Tinker was the Sterling Professor of English literature at Yale University, Keeper of Rare Books in the Yale University Library (who himself formed a notable personal collection), and a devotee of the works of Samuel Johnson. As a stalwart Yale man it seems likely that the opportunity to have his extensively illustrated special book designed by Bruce Rogers was what led him to Harvard, and the designer fulfilled his expectations with a handsome quarto set in Baskerville type to reflect the eighteenth-century sensibilities of both the author and subject.



THE WEDGWOOD
MEDALLION
OF
SAMUEL JOHNSON



A STUDY IN ICONOGRAPHY
BY
CHAUNCEY BREWSTER TINKER



CAMBRIDGE
HARVARD UNIVERSITY PRESS
MCMXXVI

- 28 Rudyard Kipling (1865-1936). *On Dry-Cow Fishing as a Fine Art*. Cleveland: The Rowfant Club, 1926.

This slender duodecimo was designed by Rogers and printed by Rudge for the Rowfant Club, a Cleveland group of bibliophiles. He used Oxford type, with some Bernhard Script on the title-page, and several decorations in brown and orange drawn by him. Blumenthal considered the book to be slight and not worthy to be included in the BR 'Thirty' but Rogers wrote that, 'in planning these little decorations for Kipling's amusing fish tale, the color scheme was suggested by my recollections of moon-rises behind the pollard willows along the Cam, in the fens between Cambridge and Ely. One evening a stray red calf ran up and down the bank in the sunset light, bawling for company'. Perhaps his fondness for *Dry-Cow Fishing* was nostalgic.

- 29 John Eliot (1754-1813). *John Barnard and his Associates*. Cambridge: Harvard University Press, 1927. 160 copies.

A Friends of Harvard University Library was founded by the Librarian Archibald Cary Coolidge in 1925, and in 1927 a similar organization, but without formal ties to the Library, called the John Barnard Associates was established. It was named 'to honor the memory of John Barnard, who loved books and did what he could for Harvard'. Barnard was in the class of 1700 and became a minister of the First Church of Marblehead. He donated books after the fire of 1764 and bequeathed two hundred pounds to the Library in 1770. This book was announced in the Associates newsletter in June 1927 where it was also noted that none of the 160 copies would be for sale to non-members. Rogers chose Baskerville and Oxford types printed on green tinted hand-made paper and decorated paper boards for the binding. He remembered it fondly enough to include it in BR 'Thirty'.

BENJAMIN FRANKLIN'S
PROPOSALS FOR THE
EDUCATION OF YOUTH
IN PENNSYLVANIA

1749



ANN ARBOR
THE WILLIAM L. CLEMENTS LIBRARY

1927

PROPOSALS
RELATING TO THE
EDUCATION
OF
YOUTH
IN
PENNSYLVANIA.



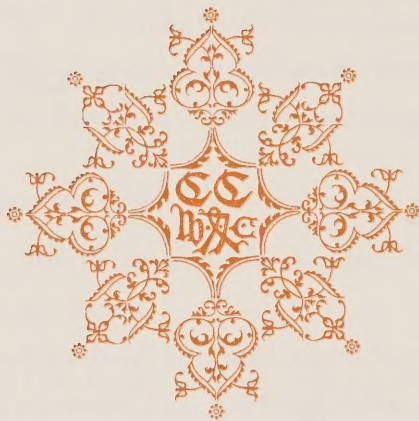
PHILADELPHIA:
Printed in the Year, M.DCC.XLIX.

- 30 Benjamin Franklin (1706-1790). *Benjamin Franklin's Proposals for the Education of Youth in Pennsylvania*. Cambridge: Harvard University Press, 1927. 300 copies.

Like Franklin's *Passports*, the *Proposals* was printed for the William L. Clements Library in Ann Arbor in Baskerville type, but using Vidalon paper. Rogers once remarked that the choice of paper was the most important element of book design and, while he may have been exaggerating for effect, he was very particular about the paper used in his books. All the elements of this one combined to present the kind of book that Benjamin Franklin, the printer, would have applauded. BR gave his applause by including it in the 'Thirty'.

ANCIENT BOOKS AND MODERN DISCOVERIES

By Frederic G. Kenyon



The Caxton Club: Chicago

1927

- 31 Frederic G. Kenyon (1863-1952). *Ancient Books and Modern Discoveries*. Chicago: The Caxton Club, 1927. 350 copies.

Sir Frederic G. Kenyon had a long career in the library of the British Museum, beginning as an assistant in the Manuscripts Department in 1889 and rising to the post of Principal Librarian in 1909, a position he held until 1930. He early established himself as a leading manuscript scholar by editing the first three volumes of the Museum's collection of Greek papyri and by his discovery of Aristotle's long-lost work on the constitution of Athens. He first visited the United States in 1932 and while there delivered the lecture at the University of Chicago that formed the basis of this book. It covered the period from about 3000 B.C. to the fourteenth century and included clay tablets, papyrus, leather, and parchment manuscripts. The commission from the Caxton Club allowed Rogers to produce one of his handsomest books, an elegant tall quarto on fine paper, with thirty full-page plates magnificently printed in collotype by Emery Walker in London. BR decided to set the text in 18-point Lutetia, a new type designed by Jan van Krimpen (1892-1958) and ordered it from the Enschedé foundry, but objected to the design of three of the lower-case letters: 'm', 'n', and 'e'. These he decided to replace with Linotype Caslon Old Face and of course they had to be specially cast and fitted in with the Lutetia. As not enough Lutetia had been ordered to set the whole book it was first set in Caslon for proofreading and casting off. It was then hand set in Lutetia at the Rudge plant one gathering at a time, printed, and the type distributed for the next gathering. The decorations for the title-page and the chapter headings were made by Rogers from type ornaments arranged in clusters and printed in brown ink. They were meant to suggest papyrus, parchment, etc., and reflected his admiration for the ornaments used by Jean de Tournes in the sixteenth century. The book was an example of how far BR was willing to go to make a

book 'right' and Kenyon expressed his 'sincere appreciation of the honour they have done me in giving so beautiful an outward form to that which I have written'. It of course became one of the 'Thirty'.

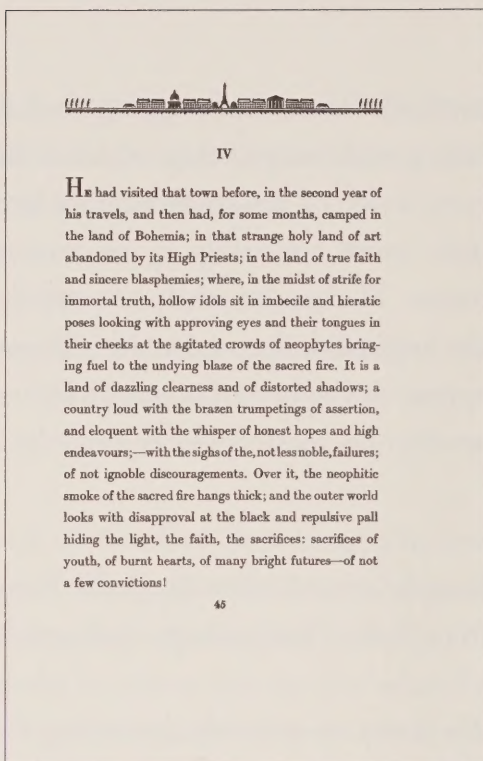
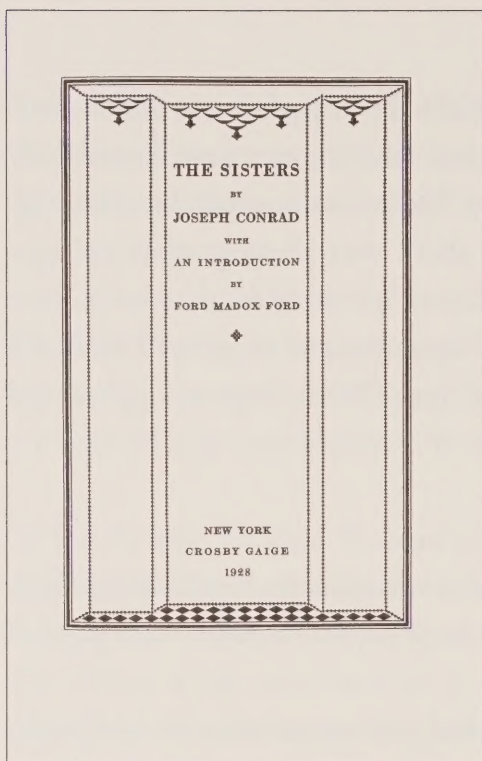
- 32 Geofroy Tory (1480-1533). *Champ Fleury*. Translated into English and annotated by George B. Ives. New York: The Grolier Club, 1927. 390 copies; 7 copies on large paper.

When Rogers designed Bernard's book on Geofroy Tory in 1909 he was already looking forward to working on *Champ Fleury*, one of the great Renaissance treatises on letter forms. In 1915 he had submitted trial pages to the Grolier Club, who then felt it would be too expensive, but when he approached the Club again in 1922 the committee accepted his proposal and commissioned George B. Ives (1856-1930) to provide the translation. The first edition, written, designed, and illustrated by Tory was published in Paris in 1529 and to that Rogers turned for his inspiration. It contained three sections: the first one on the French language; the second, on the development of the 'Attic Letters'; and the third, thirteen complete alphabets, including Hebrew, Greek, and Oriental languages. It took five years for the translation and production to be completed, but when the books emerged from the Printing House of William Edwin Rudge they were a faithful but much enhanced rendering of the original edition. The paper was B.R. Wove Antique (with hand-made for the specials) and he naturally chose Centaur as the type, with A.T.F. Garamond for the side notes and Goudy Oldstyle for the two-line initials. There were 130 illustrations and diagrams for which photo-engraved line plates were made. In the prospectus issued by the Grolier Club (which offered copies at \$75.00), Rogers explained his

methods. 'Instead of copying mechanically the imperfections due to over-inking and bad printing, which in the first edition must have caused Tory many a sigh of dissatisfaction,' he wrote, 'I have tried to reproduce the originals more accurately by re-drawing them over photographic enlargements. The results, while not strictly facsimiles, more nearly approximate the original designs as they were meant to appear, and as many of them did appear in the better-printed edition of 1549'. Most reviewers agreed and another BR masterpiece entered the list of 'Thirty'.

- 33 Joseph Conrad (1857-1924). *The Sisters*. Introduction by Ford Madox Ford. New York: Crosby Gaige, 1928. 926 copies; 9 copies on hand-made paper.

The Sisters, an unfinished novel by Conrad, was commissioned by Crosby Gaige (1882-1949), a successful producer of plays for the New York stage. Gaige was interested in fine-book production and had his own Watch Hill Press. Rogers produced for him a slender octavo printed in Monotype Scotch Roman on Glaslan paper at the Rudge plant. Its special feature was a series of chapter headings where combinations of type units and type ornaments were used to illustrate the text rather than act as decoration. He regarded this as a special challenge and wrote: 'The type decorations proved unexpectedly difficult because of the limited space they were planned to occupy. With only about a quarter inch of depth and the width of the page as dimensions, it proved a matter of many days work and many failures before adequate representations of Russian wheat fields, Paris, or the road in Spain were recognizable. There was not much in the text upon which to hang ornamental suggestions of it'. The result was a kind of typographic extravaganza which perhaps influenced BR in his recognition of *The Sisters* as one of the 'Thirty'.



- 34 Alfred W. Pollard (1859-1944). *The Trained Printer and the Amateur; And the Pleasure of Small Books*. London: Lanston Monotype Corporation, Ltd., 1929.

For the launch of the Monotype version of his Centaur type Rogers asked his old friend A.W. Pollard to write this essay. Pollard, who had written an admiring piece on BR's work for the Carteret Book Club exhibition of 1916, had retired as Keeper of Printed Books at the British Museum Library, but was still actively engaged in research and writing. He traced the development of the English Private Press movement, especially the Kelmscott Press of William Morris, and made a plea for smaller books: 'If an Amateur would arise who would help to train customers to pay high prices

New Series of the
Centaur Types of
Bruce Rogers and
the Arrighi Italics
of Frederic Warde.
Cut by Monotype
and here first used
to print a paper by
Alfred W. Pollard

CENTAUR
 type : 72 point
 the largest size.
 SIXTY POINT
 follows as shown
 in these trial lines.
 FORTY-EIGHT Pt
 has also been finished
 as you may see by this.

THIS FORTY-TWO
 point is a very useful size
 not always easy to obtain.
 THIRTY-SIX POINT IS
 furnished, as are all the founts,
 with the figures 1234567890.
 CENTAUR ON THIRTY PT.
 can be seen in these three trial lines
 which show also: ÆŒQu£\$& „;:-!?

COMPOSITION MATRICES

COMPOSITION SIZES NOW BEGIN
 with 24 pt, (of which this is a specimen) and
 include 22 pt, 18 pt, 16 pt, 14 pt, 12 pt, & 10 pt.
 TWENTY-TWO POINT CAN BE CAST ON
 24 point bodies and supplies a convenient type for
 folio volumes—catalogues of art collections, etc.

EIGHTEEN-POINT CENTAUR MAY BE STUDIED
 here and provides a face which is most suitable for works in
 quarto. It can be set either solid or leaded with equal success.

SIXTEEN POINT IS THE NEAREST APPROXIMATION
 to the original type of Nicolas Jenson, upon which the design of
 CENTAUR is based, as described in the Printer's Note on page 3.

FOURTEEN POINT WILL PROBABLY BE THE FAVOURED
 fount for standard octavo volumes, whether of essays or fiction. It can be set
 solid without loss of legibility, and has no peculiarities to annoy the reader.

THE TWELVE POINT CENTAUR SHOWS THAT LEGIBILITY NEED
 not be sacrificed to attain beauty of design. Careful study of each separate size has
 brought about such exquisite proportioning of weight that discrepancy in colour
 between the larger and the smaller sizes has now been reduced to its lowest point.

IN TEN POINT THE ESSENTIAL BRILLIANCE OF CENTAUR TYPE IS REVEALED
 This size will enable the printer to produce small books such as are advocated by the author of this
 pamphlet. Remarkably consistent and of a peculiarly friendly charm, Centaur at once makes reading
 pleasant and invites the text, however uninteresting, with new interest, beauty and significance.

ARRIGHI ITALIC

*THIS IS THE TEN POINT SIZE OF ARRIGHI, A CURSIVE LETTER BASED ON ONE OF THE
 most successful italics designed in the sixteenth century. Its efficiency with Centaur is revealed by its delicate and
 imaginative outline, maintained by a graceful shyness of setting. It is the most simple and open of the Chancery
 italics, and of its legibility you may judge in these lines. Take note of the very regular slope, and the richness of colour.*

*THIS TWELVE POINT ARRIGHI SHOWS, FIRST THE SPARKLING CAPITALS
 so useful in subheadings or small running lines, and then the lower case with its diversity of calli-
 graphic design, in which all accessories have been abandoned in order to provide a graceful
 counterpoint to Centaur. Observe the studied disposition of thick and thin strokes to avoid monotony.*

*THE SIXTEEN POINT IS CAPABLE OF USE BY ITSELF IN
 books of poetry, etc.; continuous reading will not tire the eyes, and the colour of a
 full page well matches that of Centaur, notwithstanding its more condensed design.*

COMPOSITION SIZES NOW COMPRISE
 24 pt, in which these lines are composed, and include
 in addition 22 pt, 18 pt, 16 pt, 14 pt, 12 pt, and 10 pt.

for beautiful compact books he would be doing good service. At present most of the finely printed books are needlessly and inconveniently large'. The pamphlet concluded with specimen pages of Centaur and Arrighi ranging in size from 72-point to 10-point. Rogers concluded that: 'The care and skill with which the "Monotype" has reproduced the Centaur design has resulted in a type approximating my first idea of it even more closely than the earlier cutting did'.

- 35 James Boswell (1740-1795). *The Private Papers of James Boswell from Malahide Castle, in the Collection of Lt. Colonel Ralph Heywood Isham*. Prepared for the Press by Geoffrey Scott and Frederick A. Pottle. Mount Vernon: William E. Rudge, 1929-1933. 18 volumes. 570 copies.

The story of the amazing discovery of Boswell's archive in a castle near Dublin and its acquisition by the American collector Ralph Isham (1890-1955) in 1928 has been told many times. Boswell at last emerged from the large shadow cast by Dr. Johnson. Isham immediately arranged for Rudge to produce and distribute the anticipated twelve volumes, which would be sold by subscription for \$50 a volume or \$900 for the complete set. In the end eighteen volumes were required as new material kept appearing. Rogers' immediate problem as the designer was to determine a format which would accommodate facsimiles of many of the documents and he chose to have the volumes appear in both quarto and folio according to requirements. The type was Monotype Baskerville which Rogers felt would 'present the text in a form typographically harmonious with Boswell's individual mode of expression'. The paper used was hand-made; Maidstone for the quarto volumes and Ronneby for the folio. By the time the first volume was published Rogers had returned to England and thus much of his supervision of

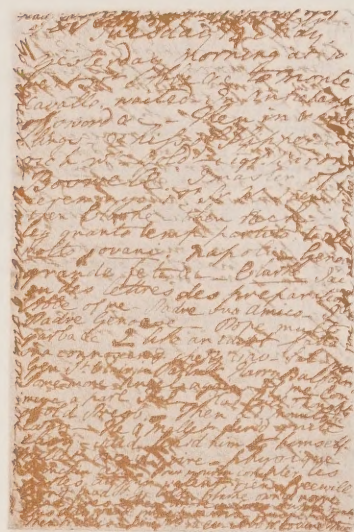
BOSWELL
WITH
ROUSSEAU
AND
VOLTAIRE

1764



PRIVATELY PRINTED

MCMXXVIII



the project was conducted by post, but the entire edition was printed according to his detailed instructions. Rudge died in 1931 and, although his business continued, four hundred volumes of the *Boswell* were accidentally destroyed, making complete sets even scarcer. The Depression did not help sales and Isham was in continual financial distress. The collection was finally sold to Yale University where it was, of course, eventually edited again. For BR the Boswell was a venture in pure typography and a great achievement, but, perhaps because he was not as closely involved as with most of the books he designed, he did not include it in the BR 'Thirty'.

- 36 *The Odyssey of Homer*. London: Printed and published by Emery Walker, Wilfred Merton, and Bruce Rogers, 1932. 530 copies.

Although his name did not appear in the book, T.E. Lawrence (using his other name T.E. Shaw) translated *The Odyssey* into English prose for this edition. The initiative was provided by Bruce Rogers who had read *Seven Pillars of Wisdom* in 1927 and discovered something in Lawrence's prose style that he thought would make him the ideal mediator between Homer and the twentieth-century English-speaking public. Col. Isham wrote on his behalf to Shaw, who was in Karachi, and although expressing himself inadequate for the task agreed to begin. He also revealed that he knew a good deal about BR: 'Bruce Rogers' dressing of the books will make it glorious ... I have for years admired him from ground level'. Rogers then wrote to him and thus began a close relationship, by correspondence and in person. Shaw had anticipated requiring two years to complete the translation but it took him four and their correspondence was so extensive that it was published in 1933. Shaw provided the translation in installments and as each arrived at Emery Walker's office it was typed and delivered to the Cambridge University Press for composition in the recently completed 16-point Centaur. All the partners agreed that it should be a noble volume 'however expensive it might prove to be' and thus Rogers turned to Jack Green at the Barcham Green Mill who fashioned a special hand-made paper in a slightly grey tone, suitably water-marked with a Greek galley. For the ink he took a formula from William Savage's (1770-1843) *Practical Hints on Decorative Printing* (1822) and had it made using 'balsam of copaiba', an oily resinous substance which provided a depth of black without gloss. The pages were printed on a small jobbing press two at a time. For decoration BR made drawings derived from figures on Greek vases for gold roundels

THE ODYSSEY OF HOMER



PRINTED IN ENGLAND

1932



BOOK X

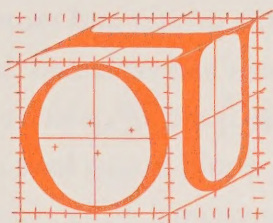
So we came to the Aeolian island. In that sea-cradled fastness, within a bulwark of invincible bronze from which the cliff falls sheer, lived Aeolus son of Hippotas, a friend of the eternal Gods, with his twelve children, six daughters and six stalwart sons. Aeolus had so ordered it that the daughters served his sons for wives. They all eat at the one board with their father and revered mother and before them a myriad dainty dishes are heaped up. Day-long the steaming house echoes festively even to its court : but by night they sleep, each man and his bashful wife between soft rugs on ornate bed-steads.

“To this splendid palace and home we came, to find entertainment for a month on end while Aeolus plied me with questions upon Troy and the Argive ships and the varied accidents of their

that would be printed at the beginning of each of the twenty-four 'books' and on the title-page. The printing of the roundels required ingenuity and persistence. As Rogers explained in *Paragraphs on Printing*:

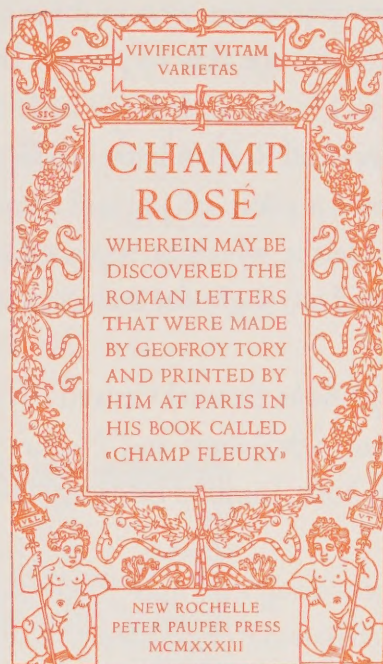
It took several months of experimenting with the difficulties encountered in producing the effects desired and making sure that the work was permanent. The usual size of gold leaf as it is supplied to bookbinders was too small to cover the roundels, and it was likewise too thin. So a specially thick gold was beaten out for the job. To prevent the roundel showing through the sheet, two layers of printing ink, the color of the paper, were first applied; then the sizing for the gold was printed on the ink; then the gold was laid on by hand. Once more through the press with the flat disc to fix it firmly on the paper; then a cloudy half-tone block with orange-red, to dull somewhat the surface of the gold and give a slight play of color; and finally the design in black: seven operations in all. But the method was apparently successful, as I have yet to hear of one that has peeled or rubbed off.

All Rogers's methods were 'apparently' successful, as the *Odyssey* is regularly cited as among the most beautiful books ever produced. He proudly included it in the BR 'Thirty'.



I have been zealous to draw it for you in pleasing proportion and perspective, in which, O devoted Lovers of well-made Letters, I hope you will henceforth see all your own affairs. Farewell.

At October House, New Fairfield
Connecticut, this First
Day of January
MDCCCC
XXX
IJI



- 37 Geofroy Tory (1480-1533). *Champ Rosé, Wherein may be Discovered the Roman Letters that were made by Geofroy Tory and Printed by him at Paris in his Book called Champ Fleury*. New Rochelle: Peter Pauper Press, 1933.

Champ Rosé, a kind of poor man's *Champ Fleury* produced while Rogers was briefly in the U.S. by Peter Beilenson (1905-1962) at his Walpole Printing Office, was designed to light-heartedly lift people's spirits during the Depression. Each letter was given a separate page and the whole book was printed in red. In his introduction, written in a witty archaic manner, he explained that 'while pondering upon these Antique letters it came of a sudden into my memory that I had purposed to set them forth again (but maugre Maistre Tory's descriptions) in a little book, for those other lovers

of goodly letters who in these times of hardship and distress might perchance be not able to possess themselves of the greater and more costly work'. He also added 'one little device of my own' and explained that Tory believed all Roman letters to be fashioned from 'I' and 'O', which together formed a paean of joy and triumph: 'IO'. He would in 1933 have added a third letter, which he supplied for a three-dimensional 'IOU'. *Champ Rosé* seemed too slight for inclusion in the BR 'Thirty'.

- 38 *Aesop's Fables*. Samuel Croxall's Translation, with a Bibliographical Note by Victor Scholderer and Numerous Facsimiles of Florentine Woodcuts. New York: Limited Editions Club, 1933. 1500 copies.

Rogers designed twelve books for George Macy's Limited Editions Club, which issued its first book in October 1929, an unfortunate month in which to begin a new enterprise. Macy (1900-1956), however, maintained his extraordinary monthly schedule through the Depression years and beyond, until his death. His large editions were meant to appeal to subscribers who liked to have canonical texts on their shelves in pleasing formats, with illustrations. Macy also provided another welcome venue for designers like Rogers, and for many illustrators and presses. *Aesop's Fables* was Rogers' first L.E.C. book and he had it printed on Barcham Green paper by Oxford University Press, hand-set in Fell types. He designed a printer's fist to point to the moral of each tale and redrew or retouched the forty-two Florentine woodcuts. It was a revival of an abandoned project he had planned with Wilfred Merton. He signed all fifteen hundred copies, not without some protest, and liked the book so much he chose it as one of the 'Thirty'. He remarked that, 'Most of my books turn out so differently from what I've looked for – they seem studied and hard. I visualize them much more loosely. But this one is just right in that respect'.

ÆSOP'S FABLES

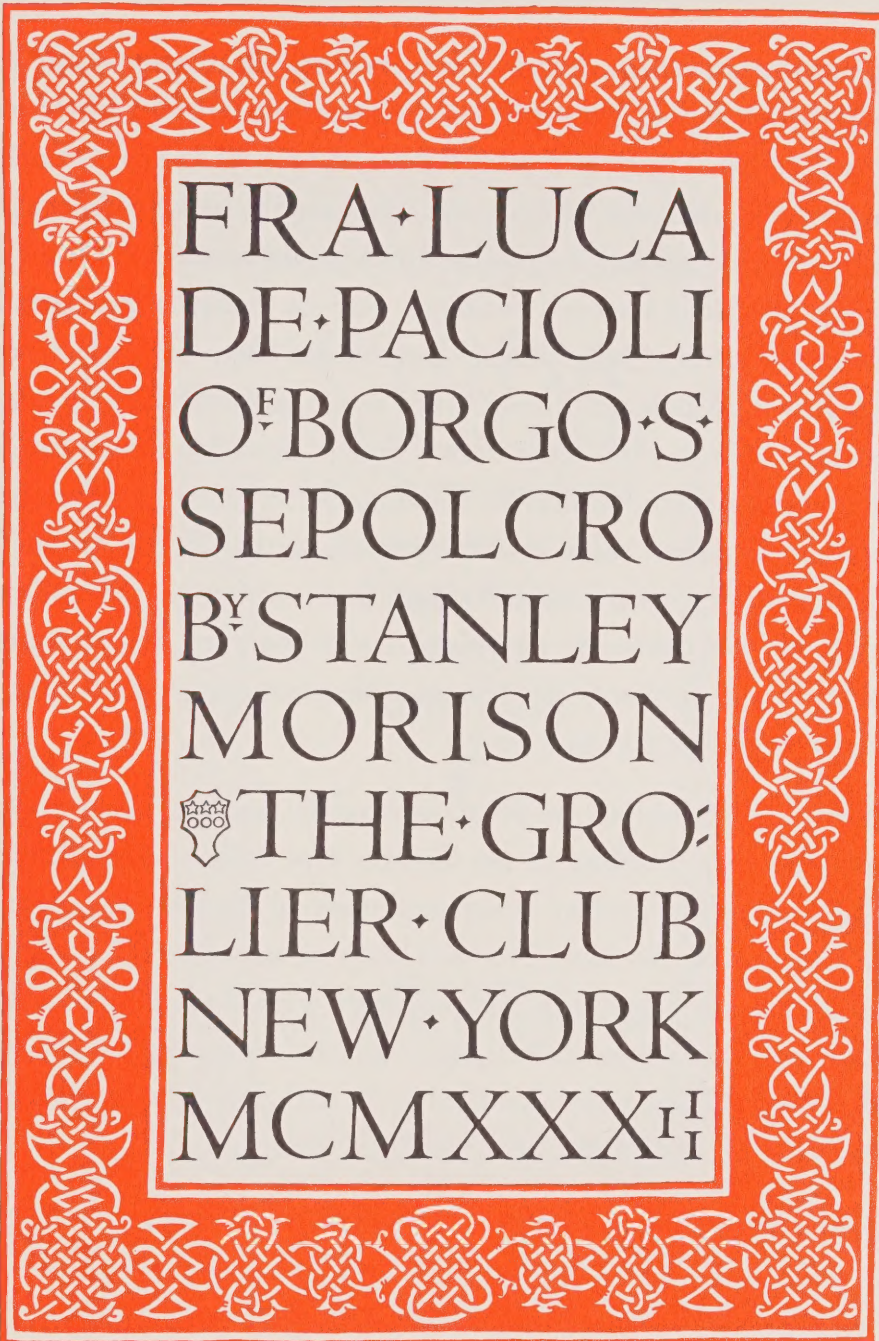
SAMUEL CROXALL'S TRANSLATION
WITH A BIBLIOGRAPHICAL NOTE
BY VICTOR SCHOLDERER AND
NUMEROUS FACSIMILES
OF FLORENTINE
WOODCUTS



THE LIMITED EDITIONS CLUB
1933

- 39 Stanley Morison (1889-1967). *Fra Luca de Pacioli of Borgo S. Sepolcro*. New York: The Grolier Club, 1933. 390 copies, 7 copies on large paper.

Luca de Pacioli (1445-1517) was a Franciscan friar and a professor of mathematics at several Italian universities in the late fifteenth and early sixteenth centuries. He is chiefly remembered as the author of *Summa de arithmetica* (1494) which contained the first treatise on double-entry book-keeping and *De divina proportione* (1509) with its section on the roman alphabet, influenced, he claimed, by his friendship with Leonardo da Vinci. It was this section that Bruce Rogers proposed for production to the Grolier Club in 1932, with an extensive introduction by his friend Stanley Morison. He saw it as a companion volume to his two earlier Grolier Club books, Dürer's *Of the Just Shaping of Letters* (1917) and Tory's *Champ Fleury* (1927). Because Rogers would be in England and because Morison was the typographical advisor to Cambridge University Press, it was determined that *Pacioli* would be printed there. He was also a friend of Walter Lewis (1878-1960), Printer to Cambridge University, who told his pressmen to follow the orders of BR and Philip Hofer (1898-1984), who compiled the bibliography of Pacioli's works and was also in London. He had the book set in 18-point Monotype Centaur in a tall quarto format on hand-made paper by Batchelor. The small florets used as ornaments were cast by Frederic W. Goudy and the twenty-three majestic capital letters were printed in their original size of $3\frac{3}{4}$ inches in an intense black ink. Four full-page alphabets by Giovanni Antonio Tagliente (d. 1527) and Giambattista Palatino (d. 1575) were also printed to illustrate Morison's postscript on inscriptional letters and their relationship to type design. The initial letters and the title-page border were taken from Pacioli's *Summa de arithmetica* and printed in red. Both the black and the red inks were made to order using balsam of copaiba and took over a week to dry. Brooke Crutchley (1907-2003), then an associate, but later

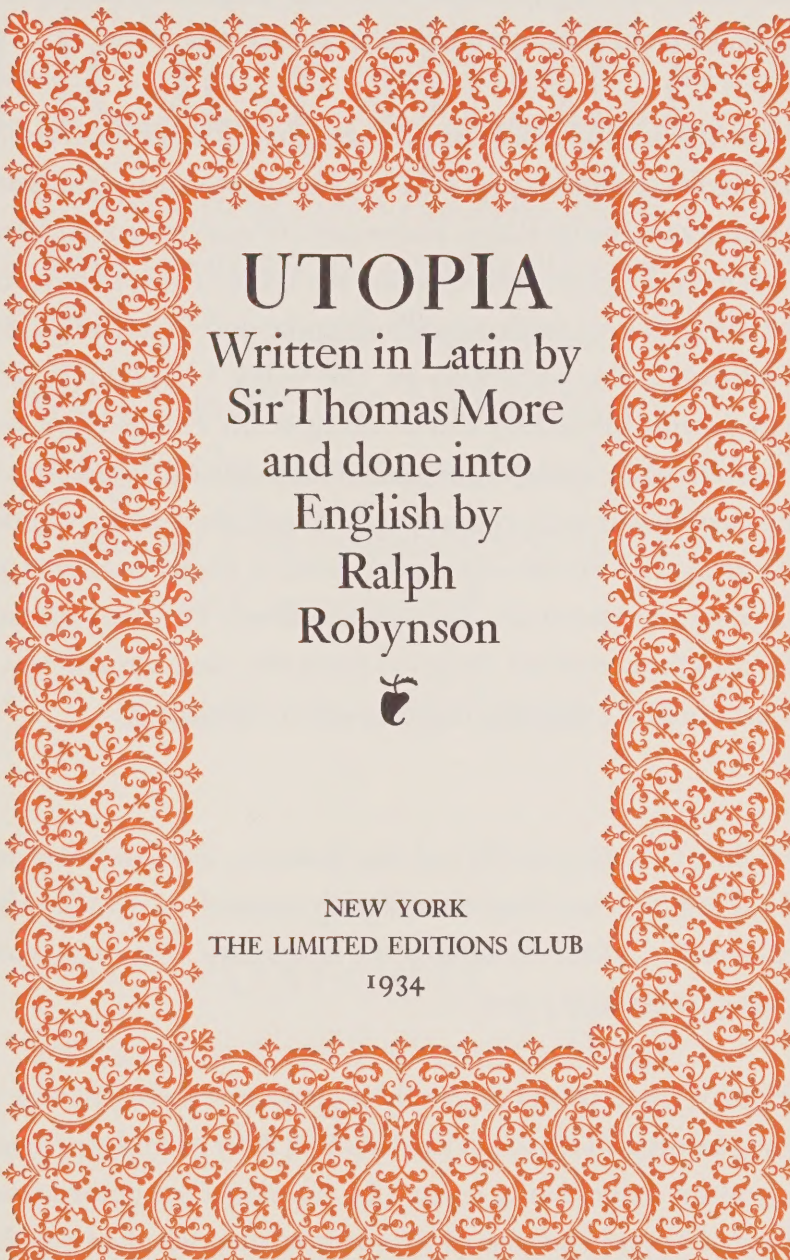


FRA•LUCA
DE•PACIOLI
O^F•BORGO•S•
SEPOLCRO
B^V•STANLEY
MORISON
THE•GRO
LIER•CLUB
NEW•YORK
MCMXXXI^I

Printer to the University, described Rogers' methods in some detail in his memoir, *To Be a Printer*. The paper had to be dampened between wet boards with a moist blanket wrapped around them, the blocks had to be touched-up on the press, and some letters had to be painted by hand to remove gloss from the ink; he concluded that the books would never be finished. The title-page presented a special challenge. For the prospectus Rogers had used a combination of large Centaur capitals and lower-case letters, but he changed his mind, reduced the number of words, and entirely re-set it in 72-point capitals, with a few hand-drawn smaller sizes. He altered the large capitals to make them less bold by thinning the serifs with a graver, in the belief that they then more closely approximated Pacioli's letters. This careful attention to detail created a page that is unique in the history of printing. He was obviously very pleased with the book and so were the members of the Grolier Club. The most eloquent appreciation of it was written by John Dreyfus (1918-2002):

Never in all his output did BR so successfully combine in one book such masterly handling of his Centaur type with his remarkable ability to redraw ancient ornamental material (and in so doing to make it entirely his own). Nor do I know of any other BR book in which format, paper, inks, and presswork were in such impeccable harmony. This volume fulfills BR's expressed hankering for a book that 'ought almost to be identified in the dark, merely by the feel or sound of it'. Turn off the light, touch it – and listen.

Pacioli became, of course, a stalwart member of BR 'Thirty'.



UTOPIA

Written in Latin by
Sir Thomas More
and done into
English by
Ralph
Robynson



NEW YORK
THE LIMITED EDITIONS CLUB
1934

- 40 Thomas More (1478-1535). *Utopia*. Done into English by Ralph Robynson. New York: Limited Editions Club, 1934. 1500 copies.

Utopia was the second book Rogers designed for the Limited Editions Club. It was first published in Latin in Louvain in 1516 and the first English translation was made by Ralph Robynson (b. 1521) in 1551. Although there have been many English editions since, the L.E.C. chose to base its own on the first English one, with an introduction by H.G. Wells (1866-1946) which lamented the perversion of the word 'Utopian'. Rogers chose Linotype Janson for setting and printing at the Rudge plant in Mount Vernon, a tall octavo printed on French laid paper and bound in a Frederic Warde pattern paper with a vellum back. It had two woodcuts retouched by BR. The title-page border was constructed of type ornaments angled to create an intricate pattern and printed in dark red. The head-pieces, initials, and the colophon were all designed from the same ornaments. It was a handsome book, but failed to make it into the 'Thirty'.

- 41 *The Holy Bible, Containing the Old and New Testaments: Translated out of the Original Tongues and with the former Translations diligently compared and revised by His Majesty's special Command*. Oxford: Printed at the University Press, 1935. 1000 copies and 200 copies on large paper.

The origin of the Oxford Lectern Bible seems to have begun with a request from King George V (1865-1936) for a lectern Bible suitable for presentation to a memorial chapel being erected by the Canadian government on the battlefield of Ypres in honour of the many soldiers who had perished there. His librarian, O.F. Morshead (1893-1977), could not find one he considered handsome enough and Humphrey Milford (1877-1952) at the Oxford

THE
HOLY BIBLE

Containing the Old and New
Testaments : Translated out
of the Original Tongues and
with the former Translations
diligently compared and re-
vised by His Majesty's special
Command

Appointed to be read in Churches

OXFORD
Printed at the University Press
1935

University Press took up the challenge to publish an English Bible that would serve the needs of the church and also be a noble example of printing. The Monotype version of Rogers' Centaur type had recently been issued and he was asked to undertake the design of the Bible in January 1929. The trial pages he had set in 22-point Centaur proved to be too extravagant of space as he had been given specifications for a two-column folio not to exceed 1250 pages, which would include the Translators' Preface and the Apocrypha. He experimented with Goudy's Newstyle and Monotype Bembo, but the officials at OUP continued to prefer Centaur so he agreed to modify the 22-point size. He redrew all the ascending and descending letters to shorten their stems and compressed the widths of b, d, p, q, e, n, o, and u, and had the small capitals recut. It was thus possible to cast the 22-point face on a 19-point body and, in the end, the *Bible* contained 1238 pages. Many other modifications were made, including new capitals for the three-line and five-line initials. Rogers wrote his own account of the technical details of the production of the *Bible* and published it in 1936. He revealed that the first proofs of Genesis were a great disappointment for him until he realized that all his trial sheets were taken from II Chronicles, which had exceptionally long words and sentences, whereas the beginning of Genesis was quite different, with the phrase 'And God' occurring twenty-five times on the first page. Adjustment of spacing improved the look of these pages, but Rogers recalled John Johnson's plaintive query, 'What protection am I to be given against Rogers in the matter of spacing? If he has his way throughout, none of us will live long enough to see the end of this book'. Rogers responded that if he could space Genesis and if that standard could be maintained, he would only ask to see those pages with new book-headings and his model was maintained throughout. He could thus say that 'I had a hand in Genesis but made my exit with Exodus'. His overall concept for the *Bible* was also explicated in his *Account*: 'I had decided in the beginning that notwith-

The First Book of Moses, called GENESIS

CHAPTER I

IN THE BEGINNING GOD CREATED THE HEAVEN AND THE EARTH.

¶2 And the earth was without form, and void; and darkness was upon the face of the deep.

And the Spirit of God moved upon the face of the waters. ¶3 And God said, Let there be light: and there was light. ¶4 And God saw the light, that it was good: and God divided the light from the darkness. ¶5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

¶6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. ¶7 And God made the firmament, and divided the waters which were above the firmament: and it was so. ¶8 And God called the firmament Heaven. And the evening and the morning were the second day.

¶9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. ¶10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. ¶11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. ¶12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. ¶13 And the evening and the morning were the third day.

¶14 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: ¶15 And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so. ¶16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. ¶17 And God set them in the firmament of the heaven to give

light upon the earth, ¶18 And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good. ¶19 And the evening and the morning were the fourth day. ¶20 And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. ¶21 And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. ¶22 And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth. ¶23 And the evening and the morning were the fifth day.

¶24 And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. ¶25 And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

¶26 And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. ¶27 So God created man in his own image, in the image of God created he him; male and female created he them. ¶28 And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

¶29 And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat. ¶30 And to every beast of the earth,

standing its size of page the composition should not be ponderous or too formal – “monumental”, I believe, is the word for the appearance I wished to avoid. I wanted this book to appear as though I were accustomed to knocking off large folios daily, or at least weekly, as mere routine work’. The title-page was revised many times, the words HOLY BIBLE being drawn and re-drawn six or eight times and photo-engraved on copper, cut on wood, and finally on brass. The 60-point lower-case Centaur had to be reduced by photo-etching and the Arrighi Italic especially cut. Rogers found the 16 x 12 inch page smaller than he preferred and although it was used for the general edition of one thousand copies, he was allowed to have two hundred copies printed on dampened hand-made Batchelor paper measuring 18¼ x 13 inches and available in either one or two volumes (the copy displayed in this exhibition). He also had one copy printed on even larger Barcham Green paper, which was given to the Library of Congress. Joseph Blumenthal’s (1897-1990) final assessment of this grand five-year project was, ‘The *Oxford Lectern Bible* represents the full flowering of Bruce Rogers’ genius as a designer of books. In the grandeur of its conception, in its classic severity without ornamentation, in the smooth flow of words across the page, and in the mastery of the subtle depth of impression of type on paper, the Oxford Bible takes its place among the noblest works done since the invention of movable type’. It would normally be placed at the head of BR ‘Thirty’.

- 42 William Shakespeare (1564-1616). *The Comedies, Histories & Tragedies of William Shakespeare*. New York: Limited Editions Club, 1940. 37 volumes. 1500 copies.

George Macy offered Rogers a commission in 1935 to design an edition of Shakespeare's plays to be printed and bound in thirty-seven volumes, one for each play. The text, edited by Herbert Farjeon (1887-1945), was to be based on the First Folio and thus a large format to match it was proposed. Each play was to have a full-page frontispiece and illustrations for the opening of each act by a different artist to be chosen by Macy. The typographical design would, however, remain consistent throughout the volumes. Rogers wrote that he required a type that 'should be bold and vigorous enough to convey to the reader's eye something of the rugged Elizabethan quality of the text'. He first experimented with hand-set Fell types at Oxford, but Macy decided it should be printed in the United States and Rogers turned to Monotype Janson, originally designed by Nicholas Kis (1650-1702). The Lanston Monotype Machine Company in Philadelphia created an 18-point Janson in a close facsimile of the original, but Rogers did not like the Italic and instead used a new cutting by Sol Hess (1886-1953), corrected for some letters by himself and adding some swash capitals. The Italic small capitals were created by re-cutting Monotype Garamond Bold. He had D.B. Updike (1860-1941) at the Merrymount Press set the first pages but Macy considered his estimate for the whole job to be excessive and he tried Yale University Press as a second choice. When that did not work either, Macy hired the Press of A. Colish in New York and the thirty-seven volumes were printed there. Rogers, as usual, paid close attention to the details of production, having paper specially made by the Worthy Paper Company for printing and commissioning decorated paper for the bindings based on wall paper of about 1550 discovered in the

THE POEMS
OF
William Shakespeare

EDITED BY HERBERT FARJEON

WITH AN INTRODUCTION BY LOUIS UNTERMAYER



NEW YORK
The Limited Editions Club
1941

Oxford house that had belonged to John Davenant (1565-1622), where Shakespeare had possibly stayed on his trips to Warwickshire. The illustrations for each volume were commissioned by Macy and it was perhaps indicative of BR's attitude towards them that he had his own set of Shakespeare bound without them.

- 42 William Shakespeare (1564-1616). *The Poems of William Shakespeare*. New York: Limited Editions Club, 1941. 2 volumes. 1500 copies.

Shakespeare's *Poems* followed the plays as companion volumes of the same folio size, set in the same Janson type, and printed by the Press of A. Colish on the same paper. They were not, however, illustrated, but decorated by Rogers with typographic flowers and ornaments, elaborately combined to create a typographic effect. They were also used for the bindings. The *Poems* were also edited by Herbert Farjeon, and Louis Untermeyer (1885-1977) supplied an introduction. This was the final selection of BR for his list, the Thirty 'successful' books, perhaps chosen because he did not wish to include the *Plays*.

- 43 Beatrice L. Warde (1900-1969). "*Bombed but Unbeaten*"; *Excerpts from the War Commentary of Beatrice L. Warde*. New York: The Typophiles, 1941. 850 copies. In 1925, Beatrice Warde, an American writer and lecturer on typography, moved to England with her husband, Frederic Warde (1894-1939). She established her reputation as an historian of printing, using the pseudonym 'Paul Beaujon', with her article on Garamond type in number V of *The Fleuron* in 1926. She also became the publicity director of the Monotype Corporation and the energetic editor of *The Monotype Recorder* and developed close relationships with Stanley Morison and Eric Gill (1882-1940). Her letters to her mother, May Lamberton Becker (1873-1958), were written

"Bombed but Unbeaten"

EXCERPTS FROM
THE WAR COMMENTARY OF
BEATRICE L. WARDE



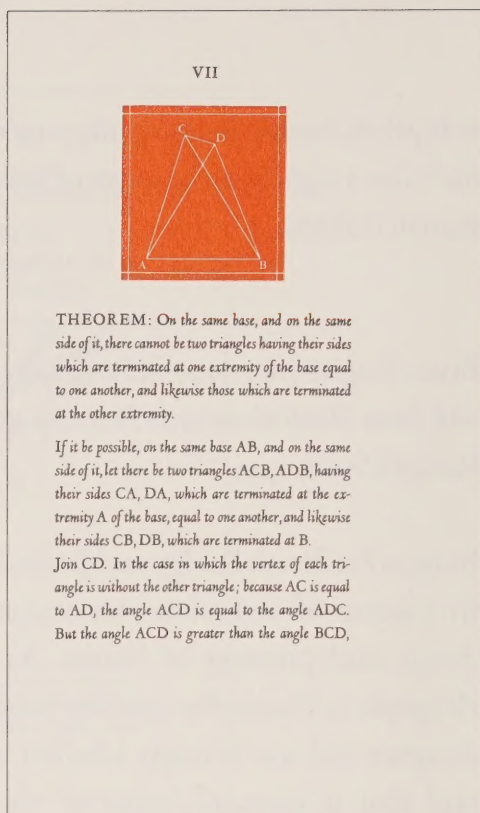
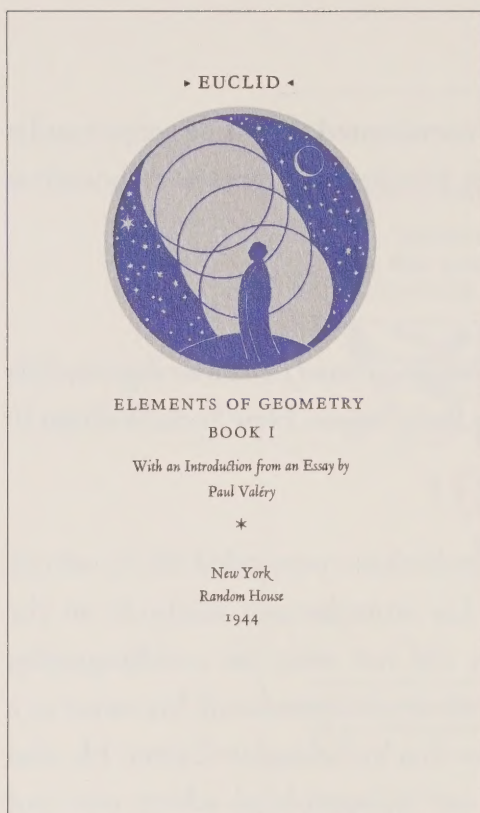
PRINTED FOR FRIENDS OF FREEDOM
BY THE TYPOPHILES : NEW YORK : 1941

between September 1939 and January 1941 and describe in graphic detail the London blitz. They were edited by Paul Standard for the Friends of Freedom, an American organization supporting the British war effort before the United States became officially involved. Five hundred copies of the book were offered for sale to contribute to a fund for the relief of bombed children administered by Beatrice Warde, and the services of all involved in its production were donated. It was designed by Rogers and printed by the Walpole Printing Office of Peter Beilenson. It had a frontispiece portrait of Beatrice Warde by Eric Gill and a wood engraving by him of Pimlico Wharf where she lived. Reynolds Stone (1909-1979) contributed a wood-engraved head-piece for 'An Appreciation' by D.B. Updike, and Alfred Fairbank (1895-1982) did the Typophile device for the

colophon. Paul A. Bennett (1897-1966) coordinated the whole project and it did raise a significant amount of money to relieve the distress of homeless British children.

- 45 Bruce Rogers (1870-1957). *Paragraphs on Printing, Elicited from Bruce Rogers in Talks with James Hendrickson on the Functions of the Book Designer*. New York: William E. Rudge's Sons, 1943.

In 1940 Frederick Rudge and James Hendrickson persuaded BR to submit to a series of interviews concerning his attitudes and methods on the design and printing of books. As he did not write an autobiography, *Paragraphs on Printing* became the most coherent statement of his career as a designer and was fittingly labelled *obiter dicta* by Sebastian Carter. He also said that it contains 'some of the best typographical advice ever put together, and the illustrations, despite Hendrickson's disclaimer, are a lavish introduction to BR's work'. Hendrickson's method was to arrange meetings with BR at his hotel, at A. Colish's printing house, or at the Duschnes Book Store, with more festive occasions at restaurants and taverns. He would engage BR in a discussion of typographic matters and his wife would make a short-hand record of their conversations. These would then be transcribed, edited, and sent to BR for correction and expansion. He would balk and refuse to talk anymore, but the 'eliciter' persevered and an important book was the result. *Paragraphs* was designed by BR using Monotype Bell, the type he had discovered at the Riverside Press so many years before, and printed by Fred Rudge. It was a handsome quarto volume for general distribution, but a large-paper issue of 199 copies, with boards decorated with paper from the Shakespeare *Poems* and signed by BR, was also produced.



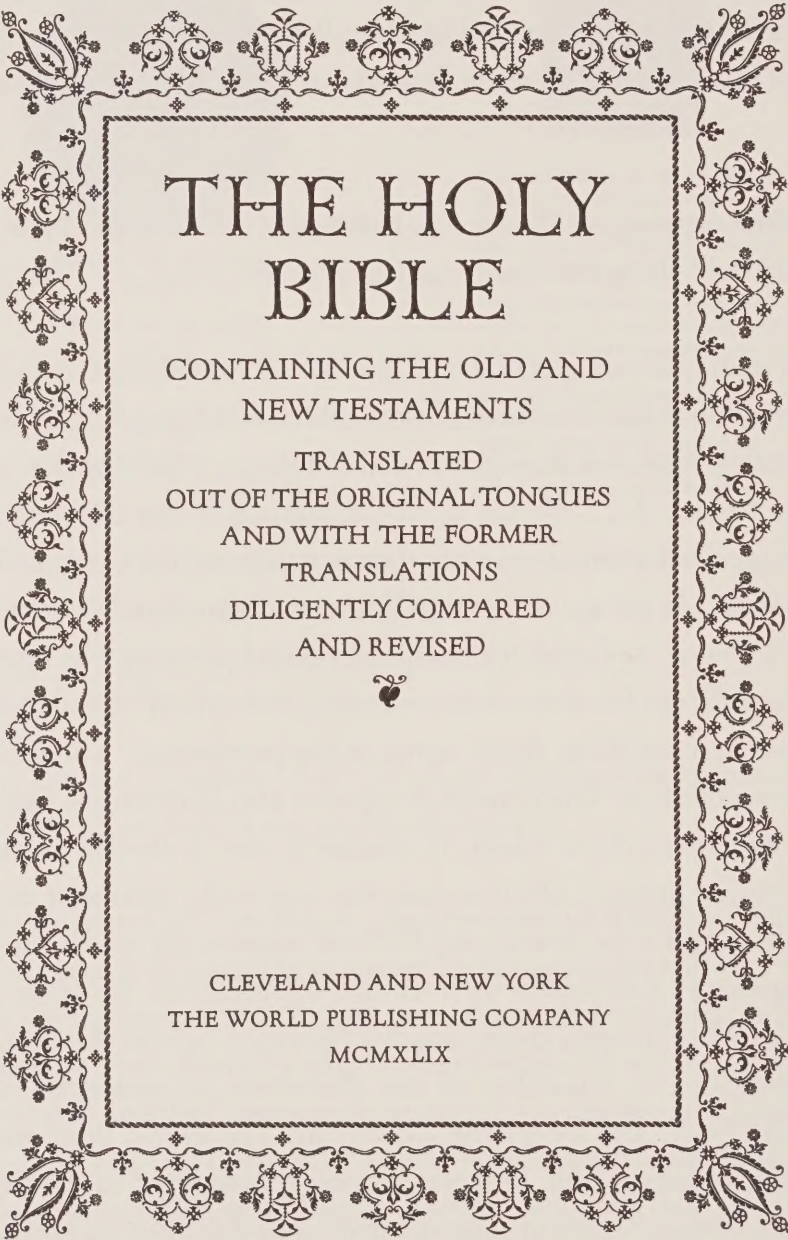
- 46 Euclid. *Elements of Geometry. Book I.* With an Introduction from an Essay by Paul Valéry. New York: Random House, 1944.

In 1930, Bennett Cerf (1898-1971), the President of Random House, asked Bruce Rogers if he would be interested in designing an edition of Euclid's *Elements of Geometry, Book I*. Rogers was of course interested, as he greatly admired the Byrne Euclid of 1847, but replied that he was then too occupied with the *Bible* and the *Odyssey*, and the matter was dropped for a dozen years. He then approached Cerf, who commissioned him to design and produce a limited edition which he had set in Goudy's Deepdene Italic with fifty line-engravings of diagrams printed in a dozen different colours. It was printed by the Press of A. Colish on an English hand-made paper, the title-page

decoration in silver and blue based on a woodcut by Gordon Craig (1872-1966), and the blue cloth stamped in silver. It was an elegant octavo and he said that it was produced to atone for his having failed geometry in college.

- 47 *The Holy Bible, containing the Old and New Testaments*. Cleveland and New York: The World Publishing Company, 1949. 975 copies.

The wish of B.D. Zevin, president of the World Publishing Company, to add a folio Bible to his already long list of Bibles, and Bruce Rogers' wish to design another Bible (but this time with decoration), came together in 1945 when Abe Lerner, Art Director at World, learned of the trial pages and dummy Rogers had created in a vain attempt to interest the Grolier Club in his new project. At the age of seventy-five he was immediately engaged and chose the Press of A. Colish for composition and printing. His approach was totally different from the classic austerity with which he had designed the Oxford Lectern Bible. As he stated in the prospectus, 'The Bible has always been a book on which much decoration and illustrations have been lavished, and there is no reason in tradition why it should be treated solemnly in that respect'. His intention was to give the volume an oriental flavour, alluding to the Syriac and Hebrew sources on which the King James translators had based their classic version. For the large pages (18½ x 13¼ inches) Rogers chose Goudy's Newstyle type in 18-point, with his modifications to a number of the characters; he also used Goudy Forum, Old Style, and Deepdene for display. The World Bible was not greeted with much acclaim, as it was inevitably compared to the Lectern Bible, but, as always Rogers produced a striking and interesting book.



THE HOLY BIBLE

CONTAINING THE OLD AND
NEW TESTAMENTS

TRANSLATED
OUT OF THE ORIGINAL TONGUES
AND WITH THE FORMER
TRANSLATIONS
DILIGENTLY COMPARED
AND REVISED



CLEVELAND AND NEW YORK
THE WORLD PUBLISHING COMPANY
MCMXLIX



THE FIRST BOOK OF MOSES, CALLED

Genesis

CHAPTER 1

IN THE BEGINNING GOD created the heaven and the earth. ² And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. ³ And God said, Let there be light: and there was light. ⁴ And God saw the light, that it was good: and God divided the light from the darkness. ⁵ And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

⁶ And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. ⁷ And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. ⁸ And God called the firmament Heaven. And the evening and the morning were the second day.

⁹ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. ¹⁰ And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. ¹¹ And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. ¹² And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. ¹³ And the evening and the morning were the third day.

¹⁴ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for

seasons, and for days, and years: ¹⁵ And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so. ¹⁶ And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. ¹⁷ And God set them in the firmament of the heaven to give light upon the earth, ¹⁸ And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good. ¹⁹ And the evening and the morning were the fourth day. ²⁰ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. ²¹ And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good. ²² And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth. ²³ And the evening and the morning were the fifth day.

²⁴ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. ²⁵ And God made the beast of the earth after his kind, and cattle after their kind, and everything that creepeth upon the earth after his kind: and God saw that it was good.

²⁶ And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. ²⁷ So God created man in his own image, in the image of God created he him; male and female created he them. ²⁸ And God blessed them, and God said unto them, Be

- 48 *Report on the Typography of the Cambridge University Press*. Prepared in 1917 at the Request of the Syndics by Bruce Rogers and now Printed in Honour of his Eightieth Birthday. Printed for his Friends by The University Printer, Christmas, 1950. 500 copies.

The decision to invite Bruce Rogers to act as a typographical consultant to the Cambridge University Press was made in the summer of 1917, at the urging of Sydney Cockerell (1867-1962). It was somewhat surprising as World War I was still raging and its outcome still in doubt, but a new University Printer, J.B. Peace (d. 1923), was in place, who recognized that something had to be done to improve the quality of the books issued by such an important scholarly press. Rogers moved to Cambridge and lost no time in preparing his report, handing it to Peace in December of the same year. It was very critical, but contained many positive suggestions for improvement which were accepted and put into effect. In his covering letter he wrote, 'You will rightly conclude that my chief remedy for the present conditions is to buy new materials. I can perhaps put it more strongly to you, personally, than I could have done in the report – but I cannot believe that any other printing-house of equal standing can have gone on for so many years with such an inferior equipment of types and particularly of display types. They are, in my opinion, bad beyond belief, and the ornaments little better'. Rogers stayed at Cambridge until 1919 to encourage implementation of the report, but it was not published until this edition appeared as one of Brooke Crutchley's 'Christmas Books'.

REPORT
ON THE
TYPOGRAPHY
OF THE
CAMBRIDGE
UNIVERSITY PRESS

PREPARED IN 1917
AT THE REQUEST OF THE SYNDICS
BY

BRUCE ROGERS

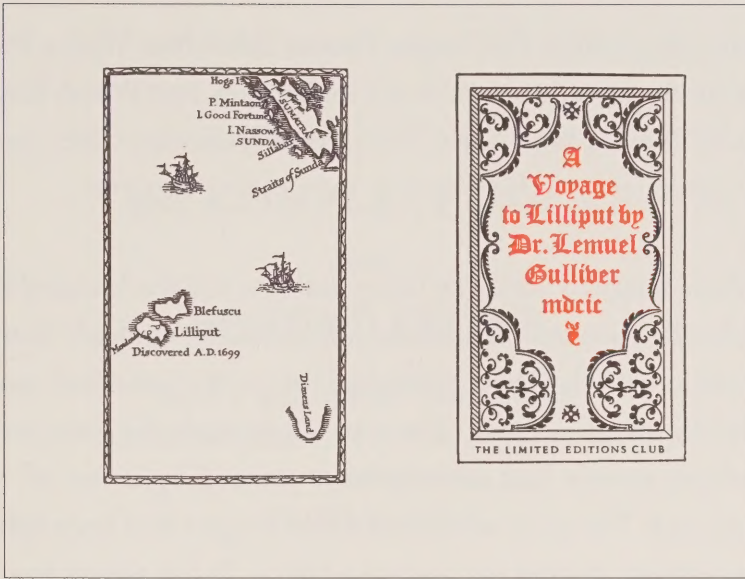
AND NOW
PRINTED IN HONOUR OF HIS
EIGHTIETH BIRTHDAY



PRINTED FOR HIS FRIENDS BY
THE UNIVERSITY PRINTER
CHRISTMAS 1950

—A—
Voyage to
Brobdingnag
made by Lemuel
Gulliver—in
the Year
mdccii
—

THE
LIMITED
EDITIONS
CLUB·N.Y.
1950



- 49 Jonathan Swift (1667-1745). *Gulliver's Travels*. New York: The Limited Editions Club, 1950. 2 volumes. 1500 copies.

The most whimsical of Rogers' books was another commission from George Macy. For the tiny residents of Lilliput he designed a miniature volume of $3\frac{1}{2} \times 2\frac{1}{4}$ inches, with the text typeset in 6-point Monotype Garamont, but for the giants of Brobdingnag he made a gigantic volume of $18\frac{1}{2} \times 13\frac{1}{4}$ inches, set in 42-point Ludlow Garamond. They were printed by Aldus Printers of New York and put into a slip-case designed to hold both volumes. Rogers drew maps for each volume as frontispieces and they were also used to decorate the covers. Swift's satiric humour was matched by Rogers' own sense of the bizarre and while the members of the L.E.C. probably showed off the two volumes to their friends, it seems doubtful if either was read, which was normally a primary BR concern.

- 50 Robert Frost (1874-1963). *The Complete Poems of Robert Frost*. With a Preface by the Author, an Appreciation by Louis Untermeyer, and Wood-Engravings by Thomas W. Nason. New York: The Limited Editions Club, 1950. 2 volumes. 1500 copies.

Rogers seldom designed books by living authors, but the Limited Editions Club periodically awarded a medal and published the work of, 'that [living] American writer who shall have published the book considered most likely to attain the stature of a classic'. For 1950 Macy made the prescient choice of Frost whose poetry had already been printed by some of the best American presses. The poet was pleased that Rogers had been offered the design commission, stating in a letter to Macy, 'It has always been of the greatest importance to me who designed the books I wrote'. Macy also chose Thomas W. Nason (1889-1971), who had already illustrated several of Frost's books, to provide wood-engraved illustrations. Rogers had the two volumes set in Linotype Scotch roman, with Bulmer for the title-page, and they were printed at the Marchbanks Press in New York. They were bound appropriately in blue denim and made a generous and handsome set.

THE COMPLETE POEMS
OF
ROBERT FROST

WITH A PREFACE BY THE AUTHOR
AN APPRECIATION BY LOUIS UNTERMAYER
AND WOOD-ENGRAVINGS BY
THOMAS W. NASON



NEW YORK
THE LIMITED EDITIONS CLUB
1950



MIRTH AND HER COMPANIONS

JOHN MILTON
L'ALLEGRO

WITH THE PAINTINGS BY
WILLIAM BLAKE

TOGETHER WITH
A NOTE UPON THE POEMS
BY W. P. TRENT

NEW YORK
THE LIMITED EDITIONS CLUB
1954

- 51 John Milton (1608-1674). *L'Allegro* and *Il Penseroso*. With Introductory Essays by W.P. Trent and Chauncey B. Tinker. New York: The Limited Editions Club, 1954. 1500 copies.

This was the last book Rogers designed for the Limited Editions Club, finished when he was eighty-four. The Pierpont Morgan Library had given permission to reproduce twelve watercolours by William Blake (1757-1827) from its collections and thus 280 extra copies were printed for it to distribute. The text of Milton's two poems, one addressed to the goddess Mirth and the other to Melancholy, was composed by Mackenzie & Harris of San Francisco in Monotype Van Dijk type and printed by the Thistle Press of New York. The book was bound *dos-à-dos* (back to back) in green buckram.

THE DIVINE
COMEDY OF
✠ DANTE ✠
ALIGHIERI

THE PROSE TRANSLATION BY
CHARLES ELIOT NORTON
WITH ILLUSTRATIONS
FROM DESIGNS BY
BOTTICELLI



NEW YORK
BRUCE ROGERS & THE PRESS OF A. COLISH
MCMLV

- 52 Dante Alighieri (1265-1321). *The Divine Comedy of Dante Alighieri*. The Prose Translation By Charles Eliot Norton with Illustrations from Designs by Botticelli. New York: Bruce Rogers & The Press of A. Colish, 1955. 300 copies.

Early in his career as a designer Rogers had made trial pages for a folio edition of Dante and produced more specimens while at the Oxford University Press in the late 1920s. He had been captivated by the text after reading Charles Eliot Norton's (1827-1908) translation, published by Houghton Mifflin in 1902. He had also seen Friedrich Lippmann's (1839-1903) reproductions of Botticelli's silverpoint drawings and wished to combine the images with the text. No opportunity had presented itself to pursue this dream until his old friend A. Colish offered to produce the book and finance its publication. Rogers set to work immediately by redrawing thirty double-page and seven single-page Botticelli illustrations from Lippman's book, from which photo-engraved line plates were made. He ordered paper from the Fabriano mill in Italy and had the text set in 18-point Monotype Centaur, with a large Renaissance initial at the beginning of each canto. The volume was bound in full green morocco. It was a stately book, but suffered somewhat from the shaky quality of the redrawn illustrations. It was his penultimate book, followed only by the small octavo *The Life of St. George* in 1957.



A NOTE ON THE TYPE

While in Boston, Rogers saw a copy of Nicholas Jenson's 1470 Eusebius in an exhibition at the Boston Public Library. He used enlarged copies of photo prints as the basis for the design, writing over the large lowercase characters repeatedly with a broad pen. These drawings, and the capitals which he rendered more carefully, were then sent to Robert Wiebking, the Chicago engraver and type designer. The completed fonts were cast in 14 point by The American Type Founders Company, were first used to set a translation of De Guérin's *Le Centaure*. In 1928, Rogers provided Monotype with new drawings specifically for the company's typesetting machines. Having moved to London, Rogers who also served as design director, personally edited the proofs of the various font sizes. The process took almost a year, and the new fonts were used to set *The Trained Printer and the Amateur* in 1929. The most famous use of the type, came six years later when a special 22-point size was cast to set the *Oxford Lectern Bible*. Both of the earlier versions of the Centaur typeface were roman-only designs, but at Rogers' request, the Monotype version added an italic based on drawings by Frederic Warde. Warde's italic is an interpretation of the work of the 16th-century printer and calligrapher, Ludovico degli Arrighi. In the 1990s, Monotype produced digital fonts based on the original drawings of Rogers and Warde, adding new bold and bold italic weights and a suite of alternate and swash characters.

